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## FALL TV

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PICKS, PANS  
& PODBUSTING

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SOCIAL MEDIA

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## NHL on TSN



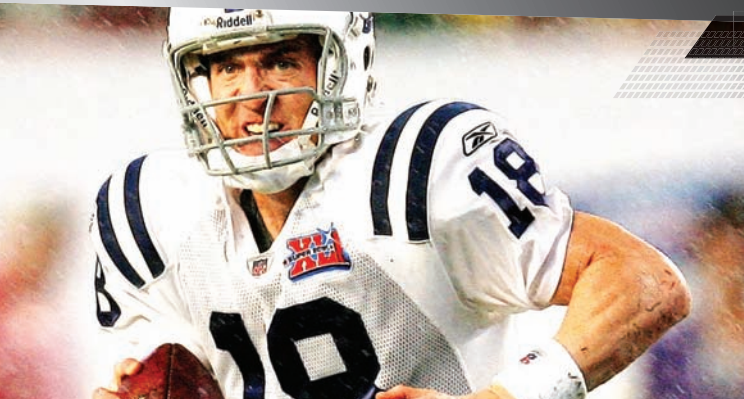
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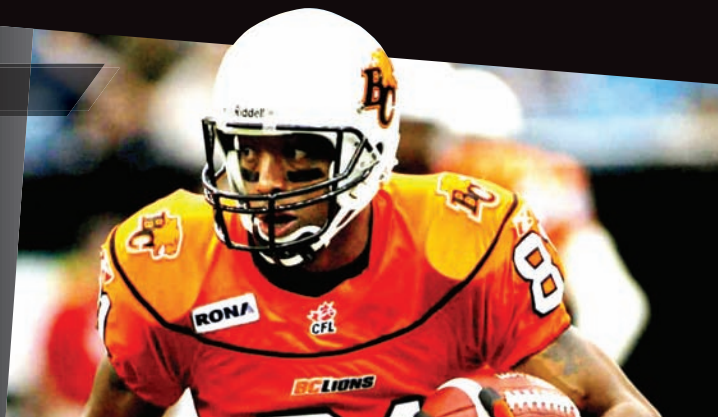
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Source: The Canadian Engagement Study, 2006



## BIZ 13

Molson fine-tunes  
its media mix ▶



## ◀ 33

## FALL TV PREVIEW

Invasion of the pods



### On the cover

What could be more attractive on a summer cover than cold beer, we figured? And when we found out that Molson Canada's summer efforts are all about super-frosty refreshment, what with their Sub Zero beer dispensing unit and thermochromatic Coors Light cans, well, it was a no-brainer.

Sadly, Molson president/CEO Kevin Boyce resisted the idea of being photographed inside a freezer, but he was game to play barkeep at the bar/lunchroom at Molson's Toronto office. While setting up the cover portrait, photographer/filmmaker (and former bartender) Paul Perrier was able to taste-test the new Sub Zero draft for himself, straight from the tap. After that, he did a few shots. Good gig!

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**Cannes** is more than just the power and the glory; it inspires us to do better.

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Some intriguing new content opportunities for new media, including Podcast Pickup, Pimp My GPS, CrackBerry Junkie and MySerf, the show for the working mom.





## Ideas, insight and inspiration

Those words get bandied around so much, they've lost their power.

Cannes has a way of reminding you what they can be.

It's empowering to see Canada doing so well – 17 Cannes Lions including two Grand Prix for Unilever's "Evolution." The industry has pegged this film by marketing director Mark Wakefield and the O&M team as the best example of advertising transformation.

To someone unfamiliar with the overwhelming experience that is the Cannes adfest, you might think it's only about glory. But it's also about that motivation to do better, and the Cannes juries identified the key ingredients to achieving that.

Media jury president David Verklín, CEO of Carat, says his panel put consumer insight first and looked for inspiration. The Film jury sought big ideas, and Titanium was looking for things no one has done before. This is where exposure to global best practices comes in. And it's why the agencies and the few Canadian marketers attending Cannes say more should make the trek. Like Luc Du Sault, CD of Montreal's LG2, who says this time the agency brought a team of



six, including account folk, in the hope of inspiring exceptional work from the brief stage on.

This year Cannes provided inspiration

even before the festival. Campbell Canada, which sponsored the Young Creatives category of the National Advertising Awards, provided a brief to the competition that involved furthering the soup co's mission to support the Canadian Association of Food Banks. The winning idea – which won Leo B art director Anthony Chelvanathan and copywriter Steve Persico a trip to the festival – was a soup can display that spelled out Hunger, and encouraged consumers to make the word disappear by buying and donating a can.

Campbell's VP marketing Mark Childs also staged a mini-Cannes for staffers, with industry judging, shortlists and a red carpet awards show. The Grand Prix team, Nicole Nordmann and Moya Brown, spent a week screening the best of the best, and Nicole shared her experiences blogging for *Media In Canada*. And Campbell is doing it again next year.

As to the insight piece, we asked Marian Salzman, EVP/CMO JWT Worldwide, what's most important to focus on next. Salzman, a noted trendspotter, said it's fostering deep consumer insight practices. She also sees this happening within a fragmenting consumerverse. "You're going to see a lot of narrowcasting. Any time there's a market of 2% – any sample with a passion in common." Salzman identifies the strengths required to thrive in that environment as media, interactive, strategic planning and just plain good marketing. "Stop thinking about being in advertising, think about being in creative motivation," she says, as the consumer is in a state of emotional overload and has stopped accepting information.

Salzman also issued a challenge to Canada to step up a more forcefully on the world stage, as she believes the Canadian industry can take a global leadership position in the CSR/eco arena.

Other trends to watch for are mash-ups, like the Xbox Burger King games and the creation of completely new initiatives, like the WWF Earth Hour from Leo B, Sydney, which encourages individual energy consumption. Titanium & Interactive jurist Mark Tutssel, worldwide CCO of Leo Burnett says: "There has to be a value exchange – not just to the industry, to people." Tutssel sums up the thinking at Cannes this year with this observation: "Ideas are now the currency."

So get on all that. Cheers,mm Mary Maddever, exec editor *strategy/MiC*

Executive VP / Laas Turnbull / lturnbull@brunico.com

Executive Editor / Mary Maddever / mmaddever@brunico.com

Associate Editor / Mary Dickie / mdickie@brunico.com

Creative Director / Stephen Stanley / sstanley@brunico.com

Copy Chief / Paula Costello / paula@strategy.brunico.com

Special Reports Editor / Natalia Williams / natalia@strategy.brunico.com

Reporter / Annette Bourdeau / annette@strategy.brunico.com

Correspondent / Patti Summerfield / psum@sympatico.ca

Contributors / Barry Base / Will Novosedlik

Sales / (416) 408-2300 / Fax (416) 408-0870

Publisher / Claire Macdonald / claire@strategy.brunico.com

Sales Manager / Carrie Gillis / carrie@strategy.brunico.com

Senior Advertising Sales Agent / Ramona Persaud / ramona@strategy.brunico.com

Account Manager / Adam Conrad / adam@strategy.brunico.com

Western Canada Sales / Tracy Houston / thouston@brunico.com

(604) 893-8925 / Fax (604) 893-8926

Marketing & Publishing Co-ordinator / David Spevick / dspevick@brunico.com

Director, Creative Services / Kerry Aitcheson / kaitcheson@brunico.com

Production Co-ordinator / Sasha Kosovic / skosovic@brunico.com

Circulation Manager / Jennifer Colvin / jcolvin@brunico.com

Circulation Administrator / Brendan Mitchell / brendan@strategy.brunico.com

Circulation Administrator / Matthew White / matthew@strategy.brunico.com

Conference Producer / Wendy Morrison / wendy@strategy.brunico.com

### Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

Chairman / James Shenkman / jshenkman@brunico.com

Executive VP / Laas Turnbull / lturnbull@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP, e-Brunico and Circulation / Omri Tintpulver / otintpulver@brunico.com

### How to reach us

Strategy 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9

Tel: 416-408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: 416-408-0870

Internet: www.strategymag.com

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See page 6 for a round-up of Canada's thought leadership at Cannes Lions 2007...





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## Canada has a big pair – of Grand Prix, that is

Unilever's Dove "Evolution," out of Ogilvy & Mather Toronto, scooped two Grand Prix for Canada at Cannes Lions 2007. The first was in the increasingly important Cyber category, the Viral Grand Prix. On the day of the Cyber awards, O&M's Nancy Vonk described the team's reaction: "We got word from Cannes about the big one about two minutes before boarding our flight. Picture a group of five-year-olds on Christmas day, the moment they spot the big score they really didn't think Santa could pull off. It doesn't get much better than Cyber Grand Prix." Well, actually, it did. The Dove work also won the top nod in the coveted Film category.

In all, the Film jury awarded six Lions to Canada, and Canada's total Lion tally for 2007 was 17. This ties with Canada's 2005 haul and surpasses last year's 15.

The Film Grand Prix for Dove was controversial, as the jury moved the spot from the Funds & Appeals category it was entered in to make it eligible for the Grand Prix, explaining that it was rightfully a corporate campaign despite its promotion of a CSR effort. "We felt strongly enough about it to award it the Grand Prix," says film jury president Bob Scarpelli, chair/CCO, DDB Worldwide. "We felt it was the best of the best this year."

The jury described "Evolution" as a very literal comment on the future of ad films, due to its viral beginnings and its social activism position, as well as the fact that it cements the trend of large CPG players coming up with the best work.

"I think we're seeing an evolution [of CPG companies]," says Scarpelli. "I think we have to applaud Unilever here. The bigger companies are realizing you have to engage people, and the way you need to reach the consumer has changed."

### Here are the big Film ideas that made the cut from Canada:

A Gold Lion went to "Wombleminki" for Pfizer's Viagra out of Taxi Toronto, and the campaign also won a Silver campaign Lion. Scarpelli says they singled out "Wombleminki" because "it reflected a woman's POV, and deserved special recognition."

The Fight Network won a Gold campaign Lion for the work out of Cossette Communication-Marketing Toronto. It was commended by the jury for its simplicity and brilliant reflection of the product. The spots feature an agitated man going around town picking fights.

Holiday Inn's "Long Goodnight" spot by John St. Toronto won a Bronze Lion. And "Memorials," another Taxi Toronto spot for ORNGE Ontario Air Ambulance Services also took a Bronze Lion.

**Cyber:** In addition to Dove's Viral Grand Prix, two Cyber Golds were swooped up by Taxi Montreal's "See More Side Effects" sexy website created for Reversa. The Golds were meted out for the brand's banner ad campaign and the microsite, which features an older woman whose anti-aging regimen's "side effect" is the attention of buff young men. Taxi VP design and interactive CD Steve Mykolyn describes the Reversa work as "an Axe campaign for smart people."

Canada also won a Bronze Lion for Sid Lee Montreal's MGM Grand website.

**Press:** Canada's sole Lion was a Vancouver score. Rethink took Silver Campaign Lion for its four-ad series for Playland Amusement Park.

**Outdoor:** Canadians scooped three Cannes Lions for their OOH efforts. DDB Canada won a Silver Campaign Lion for its Braintrust Canada work out of Vancouver. "Let there be Xenon" for Mini Canada out of Taxi took a Bronze Lion. And campaign Bronze went to JWT Toronto for "WASHYOURHANDS.TV."

**Media:** Gold went to Zig, with "Get Scared More Often" for Screem TV. Zig also took a silver Lion for its haunted house mystery work on behalf of Corus' Screem channel, and tied for third place as Media Agency of the Year.

**Direct:** Bronze went to Leo Burnett Canada, for a campaign for Ariss Brothers Propane. Ariss Brothers is a small business in Southwestern Ontario, and hardly a sexy category, yet Leo B CD Kelly Zettle managed to make it fun and exceptional.

*Congrats to all from Mary Maddever and the team at strategy*

For the full report on Canada at Cannes, all the trends + Canadian industry exec blogs, see [mediaincanada.com](http://mediaincanada.com).

## SPONSORED ALSO IN THIS ISSUE... SUPPLEMENTS

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## UPCOMING SUPPLEMENTS

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# “Quebecers focus on w

## LOWE'S WILL 'HELP' BEST



Lowe's Canada plans to become the anti-big box store with a focus on superior customer service, its president Doug Robinson told the STORE retail conference in Toronto last month.

Robinson said he's frequently asked why Lowe's decided to enter Canada, a market saturated with home

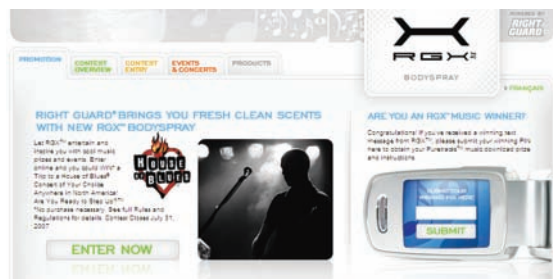
improvement retailers. He says Lowe's sees an opportunity to snag consumers frustrated by the big box experience.

The chain will invest in thousands of hours of training each year and will forbid stocking after 10 a.m. to ensure all staffers are available to help customers. It will also install buttons consumers can push to get help from an associate within 60 seconds. "We think of [the buttons] as a failsafe, in case there isn't a red vest in the aisle when the customer needs help," says Robinson.

Additionally, all Lowe's staff will be trained to operate the cash registers. If at any time there are more than three customers in line, a cashier will call employees over to open up another till.

Five to six Lowe's Canada stores should open by the end of fiscal '07, all in or near Toronto. Its AOR is BBDO Retail in Windsor, Ont. **AB**

## Dial takes on "juvenile" Axe, Tag



Don't expect to see any scantily clad babes breathlessly chasing average Joes in the launch of RGX Bodyspray by Oakville, Ont.-based Dial Canada. "Axe's and Tag's positioning is juvenile, with focusing on getting the girl. We're going in the opposite direction," says Mark Hasbra, Dial's brand manager, Canada.

RGX is hooking up with music, with a strong presence at summer concerts via a partnership with Toronto-based House of Blues Canada. Also, all of RGX's summer ad efforts, including online and radio, will drive traffic to its website, [www.rgxlife.ca](http://www.rgxlife.ca), where visitors can enter a contest to win a trip to an HOB concert anywhere in North America, as well as song downloads.

"One of the passion points for our target is music," says Hasbra, adding that males 16-25 are at a transition point. "They're interested in growing up and becoming their own men."

Dial is working with Mississauga, Ont.-based agency OSL Marketing on the launch. **AB**

## Adidas, Right to Play team up



Herzogenaurach, Germany-based Adidas has strategically partnered with Toronto-based global charity Right to Play and soccer star Zinedine Zidane to help bring sports programs to underprivileged kids in poverty-stricken countries. The partnership is long-term: Right to Play has even redesigned its symbolic red ball to include Adidas messaging, and in turn Adidas is selling the balls to raise funds for the org.

"Adidas has a mandate to be the best sports brand in the world, and recently



we've added to that," explains Steve Ralph, VP marketing at Toronto-based Adidas Canada. "Adidas launched the Adi Dassler Fund within the last 12 months, and

its mission is to make the world a better place through sport."

Right to Play has a very similar mandate, to use sport programs to improve health, build life skills, and foster peace for children and communities affected by war, poverty and disease, which made the partnership with Adidas a natural fit.

Ralph says the Canadian activation of the partnership is set to ramp up later this summer. "In August, all of our Adidas stores in Canada will have red balls in the window, staff will be wearing red shirts, and there will be information cards at the counter," he says, adding that a new Adidas sports performance store expected to open in Toronto next spring will incorporate Right to Play messaging, too. The red balls will also have a presence at upcoming Adidas-sponsored events like next spring's Vancouver marathon.

Ralph says the prime branding goal for this initiative is to demonstrate that Adidas is a truly global brand, including a presence in developing countries. Currently, there isn't any top-line communication strategy planned. Rather, the program will be promoted via PR, including public appearances by Zidane, as well as word of mouth and in-store.

The red balls are already available for sale online at [www.adidas.com](http://www.adidas.com) and [www.adidasslerfund.com](http://www.adidasslerfund.com). Beginning in August they will be available in store. **AB**



# What is fun and pleasing”

## WATER COOLER

### ASKING CANADIANS

Which of the following would make you watch TV commercial breaks? (Panelist could only choose one.)

**Not repeating the same commercial within one break** 59.5%

**Interspersing original entertainment through the break** 17.3%

**Making the commercials blend into the show** 13%

**Nudity** 10.2%

This poll of 1,004 Canadians was conducted by the Asking Canadians™ online panel on June 19, 2007.  
[www.askingcanadians.com](http://www.askingcanadians.com)



## LE BEAU HOME DEPOT

Home Depot is ready to take a chunk out of the competition in Quebec, with new culturally specific positioning that integrates the local phrase C'est Beau into its tagline there. This is the first time the Atlanta-based company has developed region-specific positioning.

"We thought there was opportunity in Quebec to grow our market – we have some very strong competitors," says Peg Hunter, senior director,



marketing at Toronto-based Home Depot Canada, adding they've used Cossette Montreal since last summer on the new approach. "We spent a lot of effort trying to understand our consumers.

"The Quebec culture has values that relate to home improvement. Quebecers focus on what is fun and pleasing...so we wound up focusing on the end result [of renovations]."

Campaign executions, including TV, OOH and POP, feature proud families enjoying their beautiful, newly renovated homes.

Hunter says the front-line employees were an integral part of the repositioning process. "We spent a lot of time educating and getting feedback," she says. District managers were included in the brainstorming, and many of their ideas will be implemented. For example, cashiers will end transactions by saying "C'est beau."

Hunter says this new positioning isn't just a test. "We don't see it as a one-off. We see it as a commitment." **AB**

## Brilliant!

◀ By Annette Bourdeau ▶

**Fido is rolling out a fetching new engagement effort that will have pet lovers seeing double. A microsite, [www.fidoduo.ca](http://www.fidoduo.ca), lets users upload pictures of themselves to be matched with their canine doppelgängers.**

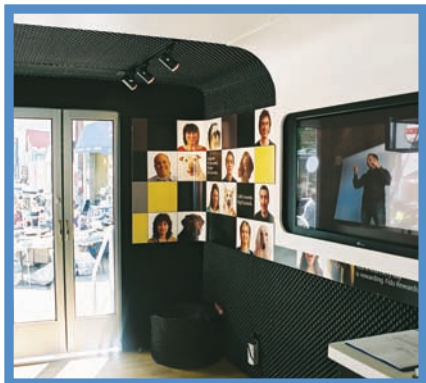
### Fido fetches product interaction

"We've started to invest in more grassroots efforts, and we're trying to find new ways to interact with consumers in the marketplace," explains Patrick Hadsipantelis, VP marketing at Montreal-based Fido, adding that they're trying to make up for lost time. "We haven't been very active in doing product demonstrations."

A tour bus equipped with Fido handsets will have a presence in Toronto and Montreal throughout the summer to reach Fido's key demographic: young urbanites. Hadsipantelis says they would have liked to have made it to its third major target, Vancouver, too, but logistics prevented that from happening this year.

Those who check out the bus's on-board handset demo bar can also pose for a professional photographer and be matched up with a file photo of their lookalike dog for a chance to be in the next Fido campaign. On the microsite, visitors can upload their own photos, as well as vote for their favourite matches. At press time, over 3,700 photos had been uploaded.

Fido opted to build on the popular dog/owner lookalike concept developed by Bos Montreal because of the positive feedback from consumers. "People want to show us pictures of their dogs [when they find out we work for Fido]," says Hadsipantelis, adding that tapping into this loyal brand affiliation is important because "our category – mobile – is changing every day."





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Video Advertising



# CHANGE IS BREWING

The time to change is actually when you're successful, says Molson's Kevin Boyce

◀ By Mary Dickie ▶



What if you're at the helm of an organization that not only has very deep roots, as the second-oldest company in Canada and the oldest brewery in North America, but is also the Canadian market leader with \$2 billion in annual sales?

What if it's also part-owner of The Beer Store, which has a virtual monopoly on beer sales in Ontario, and the Montreal Canadiens, arguably the most hallowed team in the most hallowed sport in the land?

What if your biggest brand has been inextricably linked with patriotism and hockey and all things Canadian ever since the legendary "I Am Canadian" campaign launched in 2000?

What if you already dominate the expanding light beer market?

When you're that hot, what do you do next?

If you're Kevin Boyce, president/CEO of Molson Canada, you get cold. Very cold.

The company recently launched a new beer dispensing unit (BDU) for its Molson Canadian and Coors Light brands called Sub Zero, which serves up draft that's actually colder than freezing. As well, it's unveiling new cans for Coors Light, on which thermochromatic ink turns blue when the beer reaches optimal drinking temperature. It's all part of a back-to-basics strategy to suggest cold refreshment.

"Sometimes it's the simplest things," Boyce says. "In North America it's always been about cold beer. So this direction is not something that's super-intuitive, but we're taking it and using it in a way that's compelling to consumers."

Not surprisingly, Sub Zero, with its enticing frost-covered pipes, is already a hit in its initial installations at 500 bars and restaurants, including Boston Pizza and Shoeless Joe's outlets. "We're seeing anything from a 15% to 20% improvement in through-puts relative to those outlets that don't have it," says Molson Canada's chief commercial



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officer, Mark Hunter. "At the same time, it's building real conversational currency. People are sitting at the bar talking about draft beer again."

Still, there's more on the agenda for Boyce and Hunter than chilling their product. They've responded to the challenges of keeping Molson Canada – a division of Molson-Coors, the fifth-largest brewer in the world – number one in a complicated market that includes differing provincial regulations and tastes, international competition and health and social pressures by making some key marketing decisions.

"We have a pretty complex portfolio of 88 brands," explains Hunter, who joined the company in 2005, after the merger with Coors. "One of the first jobs was to be clear on the part that was really meaningful for us – not only for today, but for tomorrow. We've called out 12 trademarks to focus on, and they cover all of the segments in the marketplace, from super premium through to the value segment. Those brands receive 100% of our investment, and by the end of this year they'll account for about 85% of our volume. And they're growing at about three times the rate of the market. So we're really focused on a small group of sustainable



**The only problem**  
we have is that it's  
going out of stock so  
quickly. It's a great  
summer drink

long-term brands, and the trick is to make sure that they're growing quickly enough to offset the decline on the others.

"The second thing was to make sure that our brand positionings are really well-defined and compelling – complementary, but with as little overlap as possible."

"You don't want to have so many brands that you become multi-personality, and 12 is at the top end," says Boyce. "Most beer companies would be happy with two or three, but we have a broader portfolio, which helps us grow. We have Heineken here, Corona in Ontario and the east, the Miller products.... We're kind of a one-stop shop, which is neat."

That brand-focused strategy was combined with the cold-beer innovations and the introduction of Rickard's White. "It's a wheat beer served with a slice of orange, because it has citrus zest and coriander, and the orange really brings out that flavour," Hunter says. "The only problem is that it's going out of stock so quickly. It's a great summer drink."

"So we're supporting our existing trademarks through a new dispensing system; we're building a new flavour variant into one of our existing trademarks; and there's a packaging innovation supporting one of our existing trademarks."

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Words matter



Chief commercial officer Mark Hunter gets people talking about draft beer; below: still from Molson's True Taste of Canada Day campaign

In his position as chief commercial officer, which leaves him in charge of both sales and marketing, Hunter has also overseen a change in media strategy for Molson.

"In 2000, about 80% of our media spend was on TV," he says. "In 2006 it was 60%, and in 2007 it'll be 50%. So TV is still the biggest part of our spend, but it's a significantly lower proportion of the total. There's more emphasis now on non-traditional media. That might mean exploiting our sponsorships more effectively,



but it's also using relationship marketing to build our brands more effectively. We have more than a million names on our Molson Insider database across Canada, and we communicate regularly with

individuals who have signaled a particular brand favourite, so we can talk to them about what the brand's up to and get a two-way conversation going."

That remarkably valuable database has been used to attract Insiders to Molson-sponsored events and to help publicize the introduction of Sub Zero stations by inviting Insiders to launch parties at Boston Pizza outlets across the country.

"That drives traffic for our customers, and makes our drinkers feel valued," says Hunter. "They're really looking for two-way

communication. Staying ahead of that is our challenge, and we've changed our media mix to do that."

Although the mediascape has shifted in his three years at Molson – one as president/COO, Molson North America, and two at his current job – Boyce says his relationship with Molson's agencies hasn't changed greatly. (The company uses 11 agencies for advertising, promotion and public relations, but the main ones are Zig, Cossette, Taxi and FCB.)

**That drives traffic for our customers,** and makes our drinkers feel valued. They're really looking for two-way communication. Staying ahead of that is our challenge, and we've changed our media mix to do that

"We still work with our agencies to talk about what's relevant, what communication areas are working, what other brands are doing – and not necessarily beer brands, because some brands in packaged goods have done a good job of multimedia," says Boyce, who spent nearly 20 years at



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Some of Molson's key brands, including the new Rickard's White and the "quirky" Pilsner

Unilever before making the move to Molson. "Like Axe – they've done a particularly good job. You look at what they've done and challenge the marketing people here to take that philosophy and make it relevant in our industry."

To find out more about Molson's methods,

strategy sat down with Boyce at the company's Toronto office.

**What are the biggest changes you've seen in your time at Molson?**

If you look at what's happening among

consumers – and each year there's a new group of legal drinking age adults (LDAs) that we're able to market to – it's that the traditional forms of media that this company has always done well are no longer as useful. They have a place, but the way to reach the LDAs is not

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solely through TV and sponsorships, which was the other big driver in the past.

We've done a pretty exhaustive review of our sponsorships, and pruned them considerably. We're still heavily associated with hockey, which we think is tremendously relevant to beer drinkers, but we have exited from car racing and other activities so that we're more selective.

We're spending an appropriate amount on television in both English and French Canada, we're spending through different ways of having people experience our brands, be it on premise or whatever, but we're also doing more outdoor, more radio and a substantial amount on the Internet.

### How do you balance the international nature of the beer industry with the regional nature of the Canadian market?

Interestingly, beer is an international industry, but with many local brands and local tastes. The brand portfolio in Quebec is substantially different from the rest of Canada. Molson Canadian is the biggest brand in English Canada, but it's hardly relevant in Quebec. Molson Dry and Molson Export and Coors Light are very big in Quebec – and of course Coors Light is also very big in English Canada. Taste profiles in Quebec are different, reflecting closer links to Europe. The trend to light beer in Quebec is accelerating, but it's lower than it is in Ontario, and ales are bigger in Quebec than in Ontario. So what we advertise in Quebec is different. Our association with hockey is consistent across the country, as is our association with music. Our activation is broadly similar, but the branding and some of the local flavours are different.

### What's the rationale for putting all your efforts behind 12 brands?



Often as companies grow over time and through acquisition, which is the way Molson has done it, you find you have certain brands that have become less relevant, that you haven't been able to put as much energy into. We look at the brands that are best positioned for today's consumer and tomorrow's consumer and think about where we're going to get the greatest growth. We take those brands – and it's the majority of the business, it's not like we're focusing on 20% – and we believe that if we put all our resources behind them, they will outpace the decline in the other brands. The net effect is that the company will grow its share.

### How have you managed to capture 75% of the Canadian light beer market with Coors Light?

Coors Light has two massive

The new Sub Zero  
Beer Dispensing Unit



Molson capitalizes on the beer-hockey love affair

benefits. First of all, it's an exceptionally drinkable beer. And I think its advertising is a good example of using a nice outdoor campaign that we do in the summertime, plus the *Maxim* promotion [golf-themed parties at bars], so we've got a year-round portfolio of activities behind Coors Light. That has been consistent for years, and it's that consistency and involving new types of communication vehicles together with a great beer that is obviously relevant to consumers, 'cause it's had eight quarters of double-digit growth.

### Is there an opportunity to market lighter beers to women, who are not traditionally the focus of beer campaigns? Is Rickard's White perhaps an attempt to do that?

Rickard's White is an interesting proposition because its taste profile is quite different than regular beer. So it will target consumers who don't naturally go to beer. That may or may not be women. I think it's going



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Most parents worry about their children being polite, courteous, respectful, staying out of trouble, and growing up to be a good person. But some parents have to worry about their children recovering from a serious illness, and affording the treatments to help their children feel less pain, and hopefully get better. This means added stress, time off work, medical finances, and an emotional rollercoaster. For career advice, counseling, job searches and short-term financial assistance, NABS is there.

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to attract both men and women. It has the capability of attracting consumers from other beverage alcohol products, like coolers or wine. It's quite an intriguing taste. It doesn't taste like a regular lager or ale, and that allows us to attract new consumers.

Most companies look at where the biggest consumption opportunities are, and they do tend in our industry to be more male. That doesn't mean that some of our offerings don't have strong relevance to females, though, and it doesn't mean there aren't opportunities for other companies. One of the things about craft brewers that I find interesting is that when they bring innovation, they force us to be better. It's good to have competition in that sense. So there may be opportunities there for a craft brewer to carve out a niche for itself.



Molson Canadian hits music fans with its Canada Day promotion and exclusive concerts for "Insiders"

#### How did you get a million people to enroll in your Insider program?

One of the reasons is the relevance of our product category. We are a very popular category that people relate to. That gets them excited and involved, and as we interact with them there's a greater opportunity through mobile marketing, direct

marketing...whatever you want to call it, it's a great opportunity to interact with them. We meet up with them at sporting events, music events, just to tell them about new product news. It's a huge database, and it's a great advantage.

And from there we can talk to them about future events, because we know what their interests are. And we can say: "Hey, this particular bar is a good customer of ours, maybe they're having an event that we want to let you know about, because that's good for us and for our customer."

## Molson Canadian Day?

Molson recently capitalized on the name of its flagship Canadian brand by launching the True Taste of Canada Day campaign, which included a new TV ad featuring comedian Jason Jones as well as interactive and online components.

As part of the run-up to the holiday, Canadian cellphone users were encouraged to be part of the biggest group "cheers" in Canadian history by



texting the word "Canada" to a specified number before July 1, and "Cheers" on Canada Day itself.

As well, at the molsoncanadian.ca site, viewers could find games, information on Canada Day

celebrations across the country, a countdown clock, a Molson Canadian Nation Facebook group, "Official Beer of Canada Day" merchandise available at HBC and Zeller's locations and information on a Countdown to Canada Day concert featuring Bedouin Soundclash in Ottawa. **MD**



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It's a win-win scenario where we can drive our consumers into our customers' restaurants and bars, or into a venue where we have something going on.

**Your mobile concert promotion, where the Insider's cellphone bar code became the venue "mobi-ticket," was the first time that technology has been used in North America. How important are innovations like that?**

It's a very interesting use of technology, and will only get more common. We just signed up with Facebook for a beer exclusive, which is very interesting for us. There are a lot of emerging technologies, and that's only going to accelerate. When I look at my own children and how they communicate with their friends, it's completely different from the way I communicate with mine. We need to make sure we're adapting to these new communication vehicles because that's the way we'll stay close to consumers and build that bond over time.

**Are there regulatory concerns related to the use of new technologies?**

There are always going to be regulatory concerns. We want to be socially responsible, so we take all the steps we can to ensure we're communicating with people of legal drinking age. In experimenting with new media, sometimes it goes in a different way than you intended. I'm not talking about underage users, I'm talking about how people can adapt it and maybe make fun of you or use it in a way that isn't flattering to your brand. Well, that's all part of learning. The trick is to adapt and move forward in a way that strengthens your brand ties.

Promotions linking beer, golf and babes are helping Coors Light dominate the Canadian light beer market



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The Canadian Marketing Association is pleased to announce the election of **James McPhedran**, Managing Director and Head, Scotia Private Client Group, Scotiabank as Chair of the CMA Board of Directors for the 2007/2008 year.

At its Annual Meeting held on May 16, 2007 in Ottawa, the Association also elected **Rob Shields**, Vice-President, Partnerships, Aeroplan as Vice-Chair of the CMA Board. New members elected to the Canadian Marketing Association Board of Directors include:

- **Howard Breen**, Chairman and CEO, MacLaren McCann Canada Inc.
- **Jordan Chrysafidis**, Vice-President, Business & Marketing Officer, Microsoft Canada

- **Roger Dunbar**, Vice-President, Digital Media and Business Development, The Globe & Mail
- **Peg Hunter**, Senior Director, Marketing, The Home Depot of Canada Inc.
- **Ernie Johannson**, Senior Vice-President, Marketing, Retail Markets, CIBC
- **Lynne Kilpatrick**, Senior Vice-President, Personal Banking, BMO Bank of Montreal
- **Steve Levy**, President, Ipsos-Reid, Market Research Canada East
- **Andrea Martin**, President and CEO, Reader's Digest Association (Canada) Ltd.



### What innovation are you most proud of?

I think breaking the mold of a company that went for the home run on its television advertising. That doesn't mean we don't still want great television advertising. When we say we're spending 50% of our money on TV, that's a huge amount of money. But going from being totally reliant on TV and big sponsorships to being much more individually focused has been a big change. It's taken a few years and a whole bunch of people have been involved, and in some brands it's working better than others. Some of our brands, when you look at the target market, you say: "Hmmm, maybe television is actually the right vehicle. Maybe outdoor or radio is better." But there has been a pretty big shift in a pretty short amount of time.

I think mentally being prepared to change is probably the biggest issue. Are you philosophically ready to depart from what has been successful? Because the time to change is actually when



you are successful, not when you're not successful. It's easy to realize you have to change when you're not successful, because it's staring you in the face. The really great brands change when they're on top of their game, because then they get to that next plateau and make it so much harder for the brands below them.

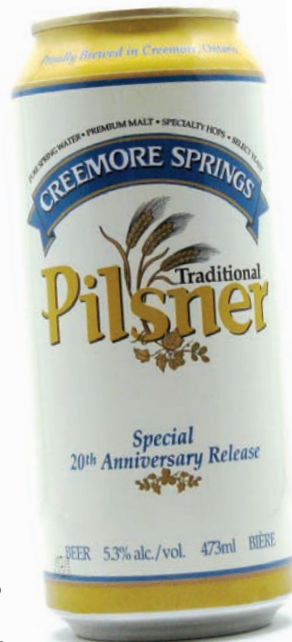
### Where do you see opportunities for growth?

People describe the beer industry as a mature industry, and you can get fixated on low growth, cost-cutting and all the things any category can get consumed with. However, if you're a brand like Coors Light, this isn't a low-growth category. So I think changing the mind-set of people in the business is one of the most important things you can do, and that will come from anticipating where the growth is.

Is it from a Rickard's White that kind of puts a twist on traditional beer? Is it the next generation of light, like ultra-light beer? Plus having the guts to stay with it. One of the things we haven't done well in the past is stick with things. We've launched and

cut our losses. And we have to do a better job at that.

Our super-premium brands are all doing wonderfully well, and the people who work on them don't get the feeling it's a low-growth industry. People who work on brands that are declining need to figure out how to turn those brands around, and it can be done. It's not easy, but it's possible.

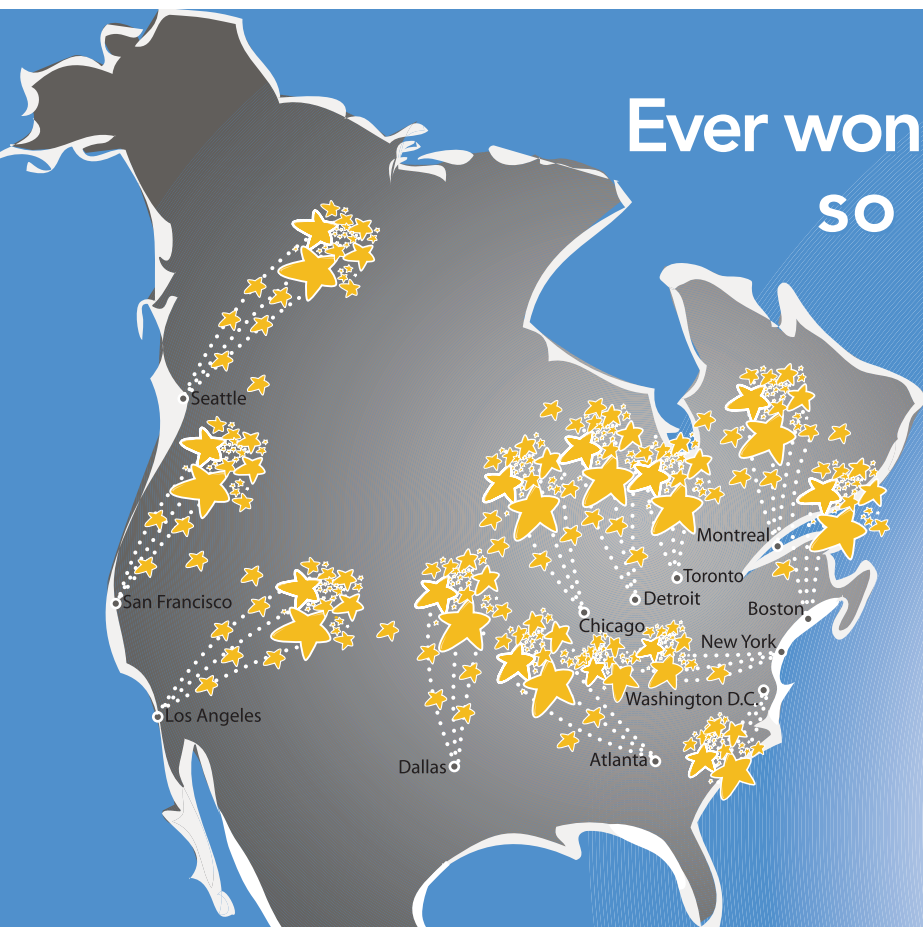


### What brands are you focusing on now?

One is Rickard's White, which we tested in Quebec, and we were very encouraged by the response, so we're rolling it out in the rest of the country in bars.

The other product we're experimenting with is Creemore Springs. We bought it two years ago,

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Billy Talent inaugurated Molson's use of the "mobi-ticket" for Insider concerts last fall. Below: *The Stew*

and left them pretty well untouched. It's all still brewed and packaged up there. It's a small brewery with a really good beer that's sold primarily on premise. We doubled the capacity up there, added an ability to produce cans and extended their storage capabilities, and that has enabled us to go outside of Ontario to get a feel for how it travels.

We're extending it into Quebec and Alberta – not in a massive way, just trying to give people that experiential feel, and see how it does. We think it has the legs to travel. It continues to grow in Ontario, and the new Pilsner is doing very well. It's early days, but we're really encouraged by its results.

There's a really quirky brand out West called Pilsner. The bottle has bunny rabbits on it, and you know the program *Corner Gas*, which is a bit quirky itself? Well, if you look closely, the beer they drink on *Corner Gas* is Pilsner. We've got some pretty neat radio campaigns out there for it. It's an old brand that's kind of so out that it's in. That

happens frequently enough, but it's one of those where people discover it. It's one of the ways that people show their difference, because beer drinking is like wearing a badge, it says a lot about you. So people are looking to signal that they're not way out on the edge, but a little different, and Pilsner is an interesting option for them. We're trying to give it a little bit of gas and see how it goes.

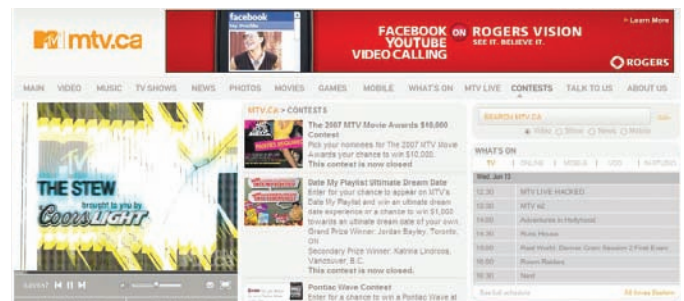
**The Beer Store was a pioneer in recycling. Are there any other eco-related innovations you're doing?** We'll be self-generating all our own carbon dioxide by the end of this year. And each of our bottles is used on average 16 times. I think it is the most heavily reused, recycled bottle in the world, and it's good economics as well as a great environmental story. ■

## Cooking up a snackable Stew

Molson is diving into online television with *The Stew*, a marriage between Coors Light and MTV Canada that launched in mid-June.

"We realized there's all this MTV content that's perfect for the demo Coors Light is going after," says Brad Schwartz, MTV's SVP/GM. "So we said, what if we took this content, popped it into little snackable bits, as opposed to full programs, and then integrated Coors Light events and branding within it?"

The result is a 30-minute show available on [mtv.ca](http://mtv.ca) and mobile that consists of brief clips from shows that "only guys would understand," like *Beavis & Butt-head*, *Wonder Showzen*, *Jackass* and *Crank Yankers*, plus original MTV short programming like *Fuggy Fuggy* and *Sway's Hip Hop Dictionary*. As well, there will be content from Coors Light-sponsored events like Wakefest. The collection of clips will be refreshed weekly. There's Coors Light branding on the MTV site, as well as 30-second spots created with Coors Light by MTV's in-house creative department.



"We love it, 'cause we've created a content offering for our audience that fits their vibe perfectly," says Schwartz. "The advertising integration is seamless, and we can put it on our broadband channel, we can embed it into Coors' website and we can play it on mobile. And it's the perfect mobile content 'cause it's these little *Jackass* moments that last two minutes, or you can watch 30 minutes of it. I just think it's one of the most innovative multimedia brand integrations that I've been part of." **MD**

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# WSIB DOESN'T PLAY IT SAFE

◀ By Annette Bourdeau ▶

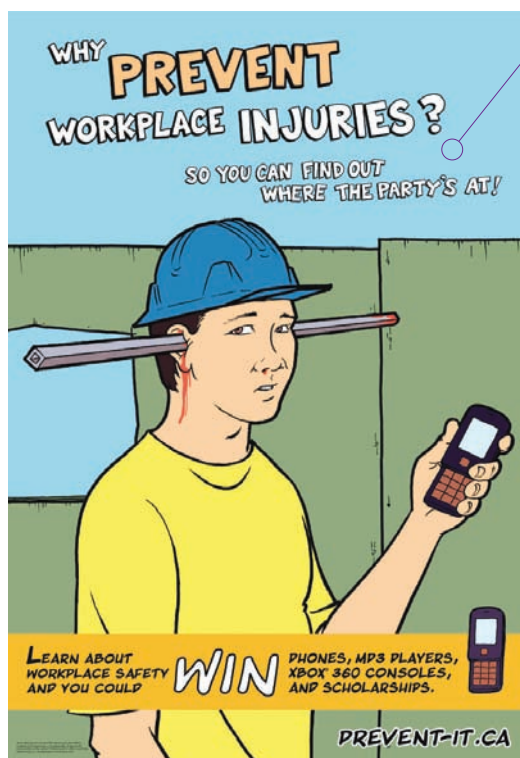
A cheeky new workplace safety campaign, animated by *Beavis & Butthead's* J.J. Sedelmaier, gorily depicts losing body parts to grab the attention of 16-20s. One transit execution features a kid trying to play a videogame while missing a hand: "Why prevent workplace injuries? It'll make playing on Xbox Live a lot more fun!" "We wanted to go with animation because we knew we could be more irreverent and silly," explains Joe Piccolo, group CD at Toronto-based Draftfcb. "Youth don't think they're ever going to get hurt or die." The campaign, from Toronto-based Workplace Safety & Insurance Board, includes transit, online and cinema executions to drive traffic to the microsite, [www.prevent-it.ca](http://www.prevent-it.ca). On the site, contest bait like MP3 players, phones, Xbox 360s and scholarships lure visitors into boning up on workplace safety by navigating through the virtual town of "Prevent-ityville," and completing a quiz. As of June 11, the site had 24,329 total sessions, averaging over six minutes. There were 19,873 contest entries. "We did interviews with about 150 kids. We learned that they work to get stuff. 'I want an iPod, that's why I'm working,'" says Piccolo. "We thought, let's bribe 'em, basically. As long as they learn about work safety, who cares?" We asked **Paul Long**, director, creative strategy at **MacLaren McCann's** Calgary office, and the creative duo **Chris Hall and Matt Syberg-Olsen**, co-CDs at **Arnold Worldwide's** Toronto office, to take a stab at dissecting the campaign.

## CONCEPT

**PL:** I like the approach. Make workplace safety a conscious issue by using graphic humour and a cool animator the target will relate to. (Kind of like using Bugs Bunny to warn the troops about the dangers of sexually transmitted diseases during WWII. I don't know if they actually did that, but they should have.)

Bold step by the WSIB, but for kids raised on *The Itchy and Scratchy Show*, even more severed limbs may be called for. One concern I have about the campaign is how kids are portrayed as dumb slackers. I don't think they are.

**CH & MS:** The previous prevent-it.ca work felt more relevant than this stuff. It told kids that they had a right to a safe work environment, and just because you were getting paid, you didn't have to risk your life. It was jarring, and it got your attention. It's a bit confusing as to why a contest would hit that idea home more than the first campaign.



## WEBSITE

**PL:** It's a solid foundation for the rest of the campaign – lots of graphic humour and blood. Plenty to keep the visitor there for a while, but not too much to be boring. I left knowing a few vital things about workplace safety I didn't know before, so if anyone leaves dangerous chemicals around the agency lunchroom I can handle it.

**CH & MS:** The website is well executed and informative. In fact, there are a couple of spots on there that should probably be the thrust of the campaign. We'd love to write more, but it seems that one of the interns has had an incident with our rusty guillotine.

## CREATIVE EXECUTION

**PL:** It's a simple and surprising approach to deal with the issue. Can't help but stand out. Very consistent across all media. Great guerrilla opportunities as well – I see severed hands all over town.

**CH & MS:** This should have been round two of "There are no accidents," only animated, which could have been equally effective. This is why the campaign falls short.

## OOH

**PL:** They will certainly stand out in the environment. It's consistent with the campaign, and provides clear direction to the website.



## CINEMA

**PL:** Liked it. Especially the part where the guy tries to form an L on his forehead to identify the other guy as a loser, but it's backwards because he lost the proper hand in a work accident.

**CH & MS:** The animation is fresh, but gets lost in the contest messaging.

## The credits

**Client – Workplace Safety & Insurance Board**  
Moira McIntyre, VP;  
Colin Fenby, marketing manager

## Agency – Draftfcb

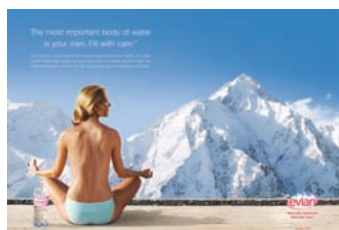
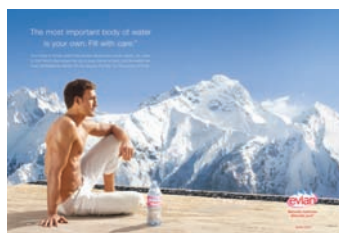
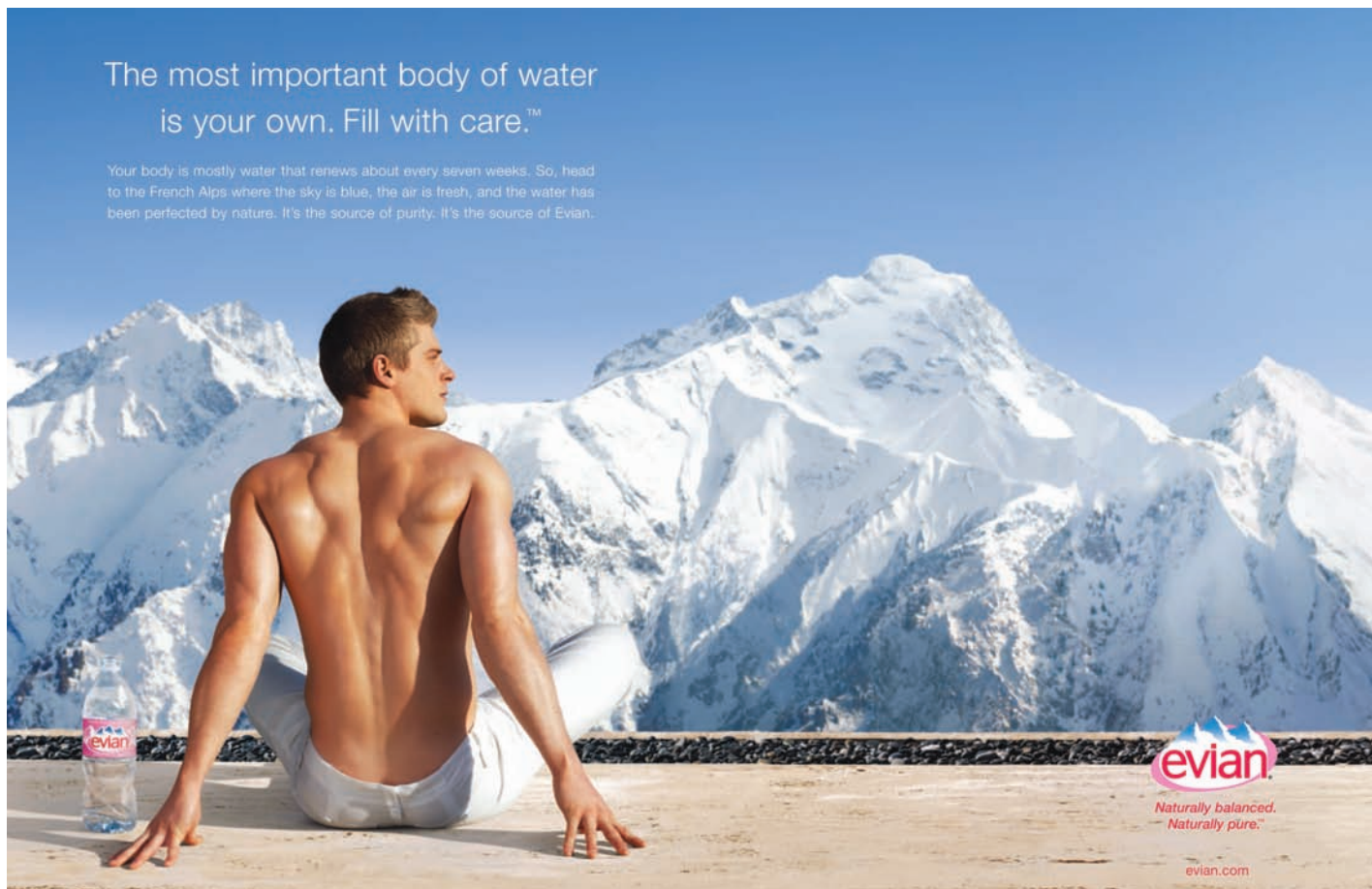
Robin Heisey, Steve DiLorenzo, CDs; Chris Taciuk, David Horovitch, copywriters; Joe Piccolo, Anthony Del Rizzo, ADs; Steven Rosic, Flash developer; Stephanie Davis, Christine Boake, graphics/design; Kaezad Nallasetth, account management; Sheila Sone, producer; Yameen Tejpar, media planner

**Illustration – J.J. Sedelmaier Productions**



# OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



## CANADIAN-LED CREATIVE TOPS GLOBAL EVIAN POOL

If you demand the best for your body, why should water be an exception?

The new North American campaign for Evian, led by Toronto-based Sharpe Blackmore Euro RSCG, features impressive photos of buff, pensive-looking models posing in the Alps. Copy reinforces the fact that Evian comes from this pristine source.

"People know Evian is a premium bottle of water, but they don't really know why," explains Ron Tite, VP/CD at Sharpe Blackmore. "The branding goal is to justify Evian as a premium product. There's a strong educational component to it.... If you think of your body as a temple, you typically think of limiting alcohol intake and exercising. You don't typically make that leap [to think of water purity]." He describes the target as: "a little more urban, upper-scale, with higher incomes and education."

The agency has been working on the campaign since last summer, trying to get all of the details just right, including securing photographer Russell James, who's shot covers for the likes of *GQ* and *Vogue* – and nailing the perfect location in the Alps with a little help from its Paris counterpart, Euro RSCG BETC.

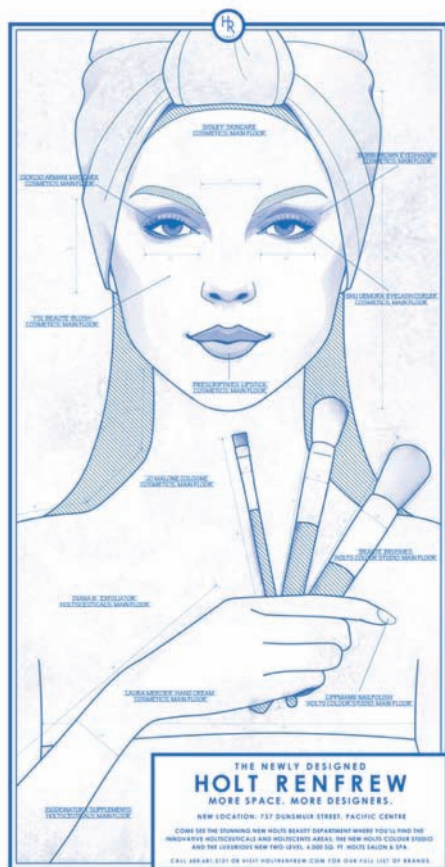
Tite says that positive feedback in focus groups helped his agency land the North American campaign this year, while the network head office, NYC-based Euro RSCG NY, will take the reins next year. "There was simultaneous work being done south of the border, here and in Europe. Different ideas were tested in the U.S. and here, and ours won," he says.

The campaign, which started rolling out in late May, was conceptualized as a print execution. In Canada it's running in magazines like *Toronto Life*, *Flare* and *Canadian House & Home*. The U.S. did its media buy before the creative was done, so instead it's running OOH executions including billboards and transit in core urban centres like New York, L.A. and Miami.

client: **Michael Thouin, brand manager, Canada; Jeff Caswell, VP marketing, North America, Evian**  
agency: **Sharpe Blackmore Euro RSCG, Toronto**

ECD: **Paul McClimond**  
CD/copywriter: **Ron Tite**  
ADs: **Stacey Hill, Mihail Nedkov**  
account executive: **Elizabeth McGroarty**  
producer: **Claire Beresford**

photographer: **Russell James**  
retouching: **Taylor James**



## HOLT RENFREW BREAKS THROUGH BEAUTY CLUTTER

Designer name-dropping and great architecture. What more could a sophisticated urban fashionista ask for?

Rather than go the tried-and-true route of fashion photography, this eye-catching newspaper campaign to support the opening of Holt Renfrew's new Vancouver store features drawings of models as architectural blueprints. Each mentions at least seven designers, and aims to highlight the variety the new 137,000-sq.-ft. store will include. The tag is "More Space, More Designers." Twice the size of the former Vancouver location, the store was designed by NYC architectural firm Janson Goldstein.

The full-page newspaper executions are running in the *Vancouver Sun*, as well as *Ming Pao Vancouver* and *Sing Tao Vancouver*. The latter two were targeted because Asian-Canadians comprise a large segment of Holt customers in Vancouver.

"We're really pleased that Holt Renfrew agreed to go the illustration route because it stands out more in a newspaper environment," says Elspeth Lynn, partner/AD at Toronto's Zig. "It would have been very easy and completely acceptable to do fashion photography. It was the magnificent design of the new store being as important as the fashion itself that really drove us to think about how we could combine those two, because we wanted to demonstrate the depth and breadth of their designers in their newly designed space." Lorraine Tao, partner/copywriter, adds that marrying fashion and architecture also addresses a consumer insight. "I think the Holt's customer is as interested in style for their clothing as they are in architecture, so it combines both," she says.

client: **John Gerhardt, director of creative services;**  
**Janet Eger, director of communications;**  
**Melissa Browning, manager of advertising and sales**  
**promotions; Jennifer Daubney, communications**  
**co-ordinator, Holt Renfrew**  
 coach: **Andy Macaulay**

copywriter: **Lorraine Tao**  
 AD: **Elspeth Lynn**  
 project manager: **Carlie Naftolin**  
 strategic planner: **Lynn Sivec**  
 illustrator: **Shingo Shimizu, Sharpshooter**

## HUMANE SOCIETY ADOPTS POSITIVE POSITIONING

The Toronto Humane Society doesn't want to be a downer anymore. The animal shelter's recent rebranding campaign, developed by Toronto-based Leo Burnett and Starcom, aims to change perceptions about just what it is. "They wanted to establish themselves as an adoption centre versus a hospital or a place where animals go to die," says David Moore, Leo Burnett's president/CEO. "A lot of people thought of the Humane Society as a very sad place."

Adopting a strategy more typical of CPG than NGOs, the new effort focuses on the org's benefits. The campaign focuses on pet adoption from the consumer's perspective by illustrating the upside of getting a new pet. Its print and OOH executions feature simple illustrations of cute animals, with headlines like "Change a life. Or nine." It debuts a new logo and abbreviates the org's name to simply THS, with the tag, "Adopt a new life."

"When we spoke with people who had adopted, it was a very positive experience – they felt good about themselves for adopting versus going to the pet store," says Moore. "There were a lot of inherently positive experiences in the brand that weren't coming through [in previous campaigns]."

The campaign currently includes print, TV and wild postings.

client: **John Andressen, manager of fundraising;**  
**Lee Oliver, senior communicator, The Toronto**  
**Humane Society**  
 agency: **Leo Burnett**  
 CD: **Judy John**  
 group creative head: **Israel Diaz**  
 copywriters: **Steve Persico, Cam Boyd, Marcus Sagar**  
 ADs: **Monique Kelley, Anthony Chelvanathan**  
 account team: **Jen Greck, Katie Musgrave**

broadcast producer: **Cathy Woodward**  
 print producer: **Gladys Bachand**  
 logo design: **Caio Oyofuso**  
 illustrator: **Monique Kelley**  
 animation house: **Electric Company**  
 animation: **Craig Sheldon, Lauren Gregg,**  
**Kangaroo Alliance**  
 post-production: **Crush**  
 music: **Grayson Matthews**



You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to: editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at sstanley@brunico.com, co-curators of *strategy's* Creative space.



# THE EYEBOX2 IS WATCHING YOU

Device counts eyes looking at ads

◀ By Mary Dickie ▶

Be careful the next time you look at a billboard – it just might be looking back. Thanks to a new device called eyebox2 that tracks eye movements from as far as 10 metres away, advertisers may soon be able to measure how many people actually look at a billboard or plasma panel.

"I think it will revolutionize the market," says eyebox2 inventor Roel Vertegaal. "With TiVos and DVRs, people can skip across ads. You can buy a newspaper ad, but who's going to tell you how many people looked at it? What's cool about this is we can make it interactive, and provide that information."

Vertegaal is director of the Human Media Laboratory at Queen's University in Kingston, Ont., and the CEO of Xuuk, which will manufacture and market the device along with Parteq, which commercializes inventions coming out of the university. So far, though, they've only had to do WOM, which began with the announcement that Vertegaal had presented his invention to Google.

"We went from zero to 311,000 hits on Google in two weeks," he says. "We've been swamped by requests – the ad market appears to be dying for this. So we're now following up on conversations. We've had some pre-sales, but it's too early to talk about details."

The eyebox2 uses an infrared camera to track and photograph your eyeball movements. "You know when you use flash photography and people get red eyes? Normally, you would use photo editing software to get rid of that," says Vertegaal. "Our software works the same way, except it solicits a red eye in people standing in front of it, and uses it."

Vertegaal says any Big Brother fears are premature. "We only use the pictures to find eyeballs, and discard them after 1/15 of a second," he explains. "Our technology is no different from a door sensor that detects your presence and opens the door for you – except it will know whether you're looking at that door or not."

Still, the mind boggles at future applications. "We decided not to incorporate iris scanning," says Vertegaal. "We don't need to know the identity of the people looking at the ad. That's for other companies to do, and when that happens we're happy to tag along, but we're not interested in moving in that direction if it's not necessary." ■



## Transit gets lit up

Carmanah Technology's  
iPanel approved  
by Mother Nature



If a fully clothed Frank Palmer jumps at the chance to unveil a new OOH technology, you know it's got to be good.

Victoria-based transit ad specialist Carmanah Technologies recently launched new solar-powered illuminated ad panels, with the DDB CEO on hand to tout benefits and represent the ad industry's support for an eco-friendly alternative, although he has no economic stake in the project.

Carmanah CEO Art Aylesworth describes iPanel as "light-box technology that offers grid independence with uncompromised brightness, light uniformity, image clarity and reliability." Only in bus shelters, the solar-powered units will start rolling out in October. Currently, less than 30% of bus shelters in North

America feature illuminated ad space. A big barrier is access to power sources, which is obviously not a problem in iPanel's case.

And, of course, iPanel's biggest selling point is that it's eco-friendly. "The solar-powered iPanel eliminates approximately 7,000 pounds of carbon dioxide emissions annually," explains Aylesworth. [www.transitlights.com](http://www.transitlights.com) **AB/TP**

## STICKY MAIL HELPS DM GET NOTICED

Getting consumers to open direct mail pieces isn't easy. So to help spruce up outer envelopes, 3M now offers Post-it Notes for DM efforts.

"Even if the envelope gets tossed, the recipient might still keep the Post-it Note," explains Alexis Mandziuk-Dawson, senior sales and marketing analyst at Toronto-based 3M Direct Response Canada, adding that having the notes on the outer mailing is a call-to-action.

3M has been working with Canada Post to test effectiveness over the past year. A piece for The Hearing Foundation was sent with outer Post-its equipped with IBM tracking chips to Canada Post's test market of 2,500 people. The feedback was very positive, and as a result the Post-its were approved for DM outer envelopes in January.

Two clients that have already had success with the notes are Rogers and Reader's Digest. Recently, Rogers did an unaddressed admail test in the Barrie, Ont., area, sending out 455,000 pieces with Post-its, and the same number without. The results were staggering: Rogers received significantly higher call volume from the pieces with the Post-its than it did from those without.

Prices vary depending on quantity, size and the number of colours involved. Minimum orders start at 10,000 pieces, which would cost \$73 per thousand for a basic 3 x 3 canary yellow Post-It, scaling down to \$14 per thousand for orders of 500,000 or more. **AB**









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# FALL TV PREVIEW



## The New Face of TV

*The Sopranos* finale was supposed to be the big TV story of the summer. Rivaling it (to some, anyway), and happening just a few days earlier, was the CRTC's decision to nix CTV's buyout plans for ownership of the sweet spot of the CHUM empire – the five Citytv properties across the country. Rogers quickly jumped into the picture, wasting no time with an offer to purchase the stations.

The stage is set for some serious upheaval to Canada's media landscape. Come next fall, CHUM, as we know it, will cease to exist. Rogers will, presumably, no longer be confined to Sportsnet, community TV and Omni, and CTV, if still content with the CHUM brand's stellar but potentially overlapping odds and ends like CP24 and MuchMusic (it already owns Newsnet and MTV Canada), will become an even bigger player (if that were possible). Then there's CanWest's rebranding of CH to E!

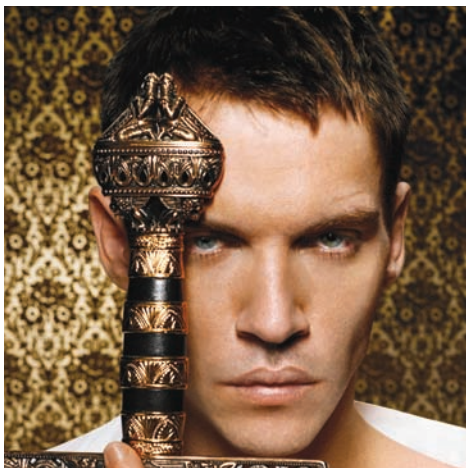
As we wait for the flurry to settle, let's focus

on what we know for sure – Fall TV '07. There's more reality. More dramas (most, curiously, with male leads). Sitcoms are all but extinct. And nets – specialty and conventional alike – are committed to redefining the commercial pod, all of which we've covered in our annual Fall TV Preview over the following 52 pages.

It's a post-*Sopranos* TV world. Many of us are still scratching our heads about the show's puzzling non-ending, and have almost as many questions about the future of Canadian TV.

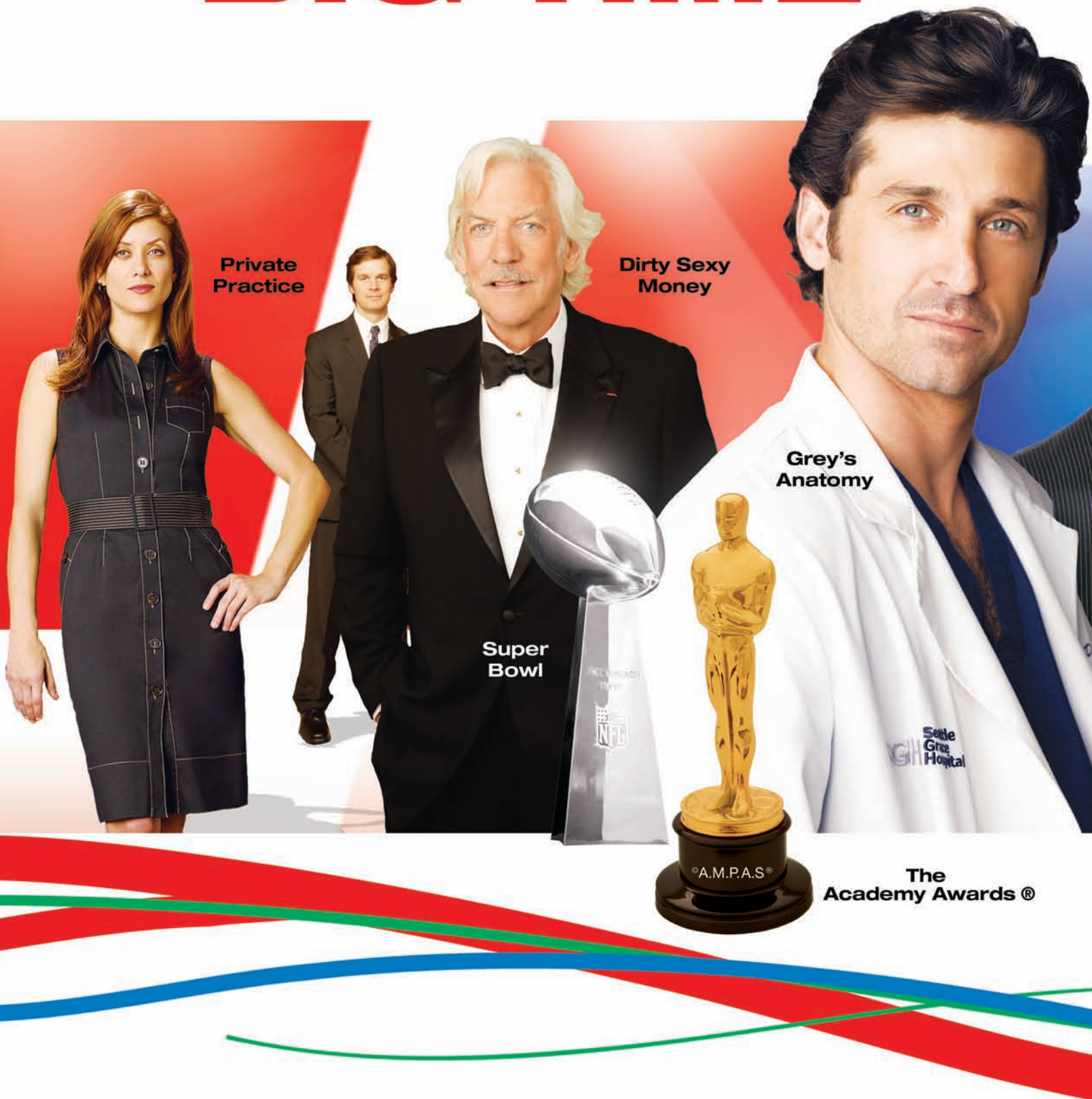


From top: Kate Walsh of *Private Practice*; Dylan McDermott of *Big Shots*; Jimmy Smits of *Cane*; and Jonathan Rhys Meyers of *The Tudors* are ones to watch





# Primetime Just Went **BIG TIME**





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# Beyond the Pod

More than ever, nets are redefining the traditional commercial pod. And they're getting creative to keep both advertisers and viewers engaged

◀ By Jesse Kohl ▶

CanWest's Go-To Guy could be sitting a few doors down from 24's Jack Bauer at the counter-terrorism unit this fall. He's the man who works alongside the stars, making sure their coffee is fresh and ordering their hot lunches. And maybe on the walls of his office are posters of ads for a big-brand vehicle, which he casually mentions in a phone call home: "Oh, mom, the [insert brand name here] is great! It gets 'em where they want to go, and you know how fast they've gotta move. Did you know they make this thing in Canada?"

He's a star in the making – but of the commercial pod.

If CanWest MediaWorks' Gaye McDonald, VP marketing ventures/brand partnership, gets her way, the Go-To Guy (who's still nameless) is one of the leading scenarios for the net's upcoming pod-busting plans.

The hybrid of commercial/programming snippets are based on a fictitious character who fills an everyday, yet important, role for the actual show, says McDonald. And the character, through well-scripted dialogue, will extol the virtues of a different consumer product each time we see him. Timed for premiere during the commercial breaks, or pods, of season premieres, the four 30-second spots will speak to viewers in the language and style of the show. They'll mimic the series through sound design and set decoration, colour, tone and manner. As well, they'll likely air in the last commercial spot in a cluster, immediately prior to the show's

return from the break – and be backed up by a web platform for extending viewing.

McDonald says the beauty of the idea will be its execution. "It makes sense," she says. "It's speaking to the viewers, talking to them in the tone and manner of the show itself. It will allow bold advertisers to step outside of the norm of just running brand spots. We will be putting forward offerings that tie them in with that wonderful blurred line between content and commercial time."

It's not the first time CanWest MediaWorks has blurred that line for pod-busting purposes,



Above: CanWest integrated *From the Ground Up* content for GM spots; and emulated show setting in Ford Edge contest spots (below)

and clients have been asking for more series-like pod programming, says McDonald.

General Motors signed up for some pod-busting treatment in May, when Global premiered the second season of *From the Ground Up* with Debbie Travis. The

commercial pod components showcased the 14 protégés competing in the design series while highlighting GM's dedication to great design.

One of the net's most innovative pod-busting tactics was last November's Ford Edge launch campaign. The Global TV spots flowed out of *Prison Break*, *House*, *Shark* and *Las Vegas* – replicating the look and feel of each show as a chameleon "hero" character "stayed on the Edge" by solving crimes, playing doctor or wearing a winning poker face during the pods.

"It was one of our first real efforts to tie our

clients into the brands of our shows, by creating a series of spots that were specific to the genre," says McDonald. "We hadn't seen this done in Canada before. The 60s ran right in the first spot in a cluster. So with the blessing of our marketing team at Global, we actually moved their promos out of their coveted spots. People thought: 'Oh, hang on, the show's not over yet.' We took a couple of [spots] and placed them at the end of the clusters as well, so for the viewer it was: 'Okay, I'm back now.'"

Since the 2006 upfronts, the biz has seen accelerated experimentation by nets looking to make the commercial pod more compelling – using everything from innovative transitions to storylines and single-sponsor blocks.

This year, south of the border, ABC tempted buyers with a seamless segue into commercial pods using a zoom-in transition. In *Ugly Betty*, for example, a character turned a magazine page and the camera zoomed in, revealing the first ad in the pod. And characters in *According to Jim* reacted to content playing on in-show TV screens, which then took us seamlessly into the pod's first offering. The CW was







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Sources: \*Nielsen Media Research, Average Weekly Reach, Aug. 29, 2005 to May 28, 2006, Women 18+ Mon-Sun 6am-6am

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2

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**King of  
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also noted for its plans to expand the use of content wraps, the showmercial storylines it initially introduced at last year's upfronts. This spring, Fox debuted an animated New York cabbie, Oleg, who showed up in eight-second commercial pod vignettes (not tied to advertising) during shows like 24.

If a U.S. net is zooming into a commercial pod using a seamless transition, such as an in-show television screen or cellphone window, does the opportunity exist for the show's Canadian broadcaster to use that template for a domestic client? CanWest's McDonald thinks so. "If studios and broadcasters who



Above: Ford Edge launch ad mimicked show content  
top right: Tony the Tiger goes interactive with YTV

are our partners are shooting those kinds of scenes, we can most definitely take advantage of them for advertisers here."

Even the single-sponsor block, thought to have died in the 1950s, has made a comeback in the U.S. over the last year. In April, ABC's *World News Tonight* shrank its commercial time from eight minutes to three and gave all the pods to single sponsors. NBC's *Nightly News* did it for Philips Electronics in December (and reported an 8% increase in viewership). ESPN gave *SportsCenter* to Nike, Fox did an exclusive deal on 24 with Ford, and MTV (U.S.) re-jigged the Thursday night programming block to allow for a seamless flow of programming, with Universal laced in via exclusive billboards and featured sponsor tags.

Outside of buying up the whole block, there are creative ways of dominating a pod

too. Global, for example, gave primetime domination to Microsoft for the launch of Windows Vista earlier this year — offering viewers "Windows into Global programming." In that pod takeover, the features of the Vista operating system were woven into the squeezebucks leading into the pod, and the Global programming lineup spots adopted the look and feel of Vista while informing viewers about upcoming shows — including a highlight of the Vista photo gallery feature using shots from *Heroes*, *Prison Break* and *Gilmore Girls*.

Over at Toronto's Corus Entertainment, efforts to tie programming and hosted blocks into commercial pods are paying off. The YTV brand has embraced the concept (if not the actual buzzword) of pod-busting for years, giving hosts the mission of keeping viewers engaged through a programming block



Also promising, Cormick says, is the research conducted over a number of half-hours on YTV last fall, and only recently compiled, showing the brand isn't suffering from viewer erosion during breaks. "In the U.S., they're talking about anywhere from 5%-10% erosion during commercial minute-to-minute Nielsens. Our fear was that we were losing audience, but that's not the case at all."

And he suggests that viewers may be more open to the concept than believed: "We use a series of tactics that speak to informing viewers about what's coming up next. That

sounds fundamental, and it is, but you've got to do it creatively. You intrigue people with plotlines."

Music nets have also been using the host format for years. With online booming and

**You get our [broadcast] brands, you get our advertisers, you get our show promotions all together. Everybody has a shared interest in keeping the viewer numbers up in that period, so it's a collaborative effort. We're in a period of experimentation and innovation**

such as Saturday morning's *The Crunch*.

In January, YTV implemented several brand-driven campaigns that called for viewers' written submissions and entailed elimination-style online voting, all for the chance to appear on-air with a host. The interactive tactic was deployed for a Tony the Tiger "Earn Your Stripes" campaign for Frosted Flakes cereal, and for Sunlight's "Every Grass Stain Tells a Story" contest, which also targeted moms via Corus's W Network.

"It's programming, it's marketing, it's advertising," says Corus Entertainment VP client services Tim Cormick. "In a pod, you get all these pieces together. You get our [broadcast] brands, you get our advertisers, you get our show promotions all together. Everybody has a shared interest in keeping the viewer numbers up in that period, so it's a collaborative effort. We're in a period of experimentation and innovation."

mobile adoption catching on with the teen and young adult age bracket, MuchMusic, CMT and MTV have been employing this pod-busting-friendly tactic in new and interactive ways.

MTV Canada puts its host into the commercial break for one minute in every cluster (two per hour) to take phone calls, e-mails and texts to interact with the audience. "If you're watching an episode of *Real World*, you might not turn the channel during the commercial break because you know that our hosts are going to be coming on and talking about the episode you're watching," says MTV Canada SVP/GM Brad Schwartz. "You can actually lean forward and communicate, and it engages an audience more during the commercial breaks."

It's all a question of more gently (and cleverly) interrupting the content. The content, after all, is what keeps an audience. ■

The future of broadcast is in multiple platforms, and that future is now.

# DUDE, WHERE'S MY SHOW?

It's in games, online and on your cellie



Above: Reality show *Pirate Master* is tied into an online interactive game;  
below: *Degrassi: The Next Generation*'s broadband effort included 19 webisodes

Here's what Canadian nets are doing to engage viewers outside the box

## Playing games

### CTV's *Pirate Master* premiered alongside an online interactive game.

Last month, viewers/gamers got the chance to win \$10,000 in gold by predicting outcomes over 14 weeks. The net also launched an online contest that got viewers profiling a killer with the *Criminal Minds* team in April.

### Corus Entertainment hit it big with a MMOG.

The YTV-backed massively multiplayer online game TheBigRip.com launched in February, and now has plans for an ever-expanding GalaXseeds universe. By May, TheBigRip.com had attracted 150,000 registered users, averaging 18 to 20 minutes of play. The MMOG model has already attracted marketer involvement. Skittles signed on to create Skittlization, a MMOG accessible through TheBigRip.com that puts five clans of users to work trying to save Planet Rainbow. Corus Television VP/GM interactive Lucie Lalumiere says plans are in the works to tie TheBigRip.com to YTV programming and consumer brands by "adding worlds that would be related to programming."

## Broadband ballyhoo

### *Degrassi: The Next Generation* spawned cyber kin.

For the launch, CTV went all out with 19 behind-the-scenes docs, 19 webisodes and about 40 other on-demand extras, including two animated mangasodes of the characters. In November, the net celebrated its first multi-program deal with a U.S. partner, Warner Bros., to put multiple shows on broadband. The net boasted that online viewers had downloaded 120,000 streams of *The OC* within the first 10 days.

CTV sister channels TSN and Discovery both launched fully operational, sponsor-supported broadband lineups this year. GM was the inaugural broadband sponsor for Discovery's *Big Live Events*, which kicked off in April.

### Alliance Atlantis specialties serve over 260,000 video streams weekly.

And it includes content produced only for the web. *Big City Feelings* – a web-only series – preemmed on Showcase.ca in March, bringing viewers the story of a giant lizard, his superhero girlfriend and a horny ape. *Billable Hours*' second season, which premiered on Showcase in April, was accompanied by *Billable Minutes* – two-minute segments that illustrate a storyline wherein the people in the show discover that they're not actually lawyers, they're actors.

## Mobile mash-up

### Rogers launched its new Vision phones with CSI clips.

Alliance Atlantis rolled out 140 two-minute clips from all three CSI brands, along with featurettes, voicetones and wallpapers for the March debut. Alliance is working with carriers to develop more video for the platform, primarily coming from Food Network and HGTV.

### MTV Canada, MuchMusic and CMT viewers txt.

Mobile interaction works well for viewers wanting to submit music video requests, such as MuchMusic's *Countdown* show, or questions for *MTV Live* celeb interviews. Both brands signed on for Amp'd Mobile's spring launch this year.

CMT, with shows like *Text Us* (moderated chat), *Dedicated* (give us the story behind your request) and *Power Trip* (vote for the next video to hit the air), has been in the mobile participation game for a few years now. With a new partnership with Magnet Media in effect, the country net's fall season will include several new shows with mobile participation options, including a week-long campaign in which viewers can vote for a Friday night movie.

### Global launched The Canada Case Game.

The net created a contest which appeared in commercial pods for the Canadian edition of *Deal or No Deal*, with a microsite and mobile texting playing up the popular game show's suitcase theme. Prizing and sponsorship were provided by GM Pontiac and Sunquest.

### CBC got the nation texting.

For *Test the Nation*, during 30-second interstitials, viewers were challenged to test their heart health smarts for a \$6,000 Heart Healthy Makeover, courtesy of Pepsi-QTG's Quaker Oats. The online extension recorded 116,000 participants last March, but no SMS stats are available. Expect to see more mobile opps when *Test the Nation: Watch Your Language* returns in the fall, along with continued mobile engagement tied to the broadcaster's NHL coverage. **JK**





# Couch potato uprising

Viewers are now active content providers for nets. And nets still want more

◀ By Jesse Kohl ▶

Can user-generated content do for TV what Wikipedia has done for Web 2.0? Are we entering a new age when the airwaves will be programmed by communities of viewers, all wired up for contribution and collaboration? Obviously, we're not there (yet?), but Canadian broadcasters are dipping their feet into new ways of using citizen-produced TV.

CTV hopped on board with the blockbuster-sized Spielberg/Burnett reality search for the next great filmmaker, *On the Lot*, which used an online UGC community hub to scout for contestants and showcase their content. CBC's summer lineup includes *Exposure*, which brings the same premise to Canadians and adds a viewer-voting strategy to package the best of UGC for a July 29 premiere.

News and specialty nets, however, are harnessing the user-gen trend for brand building.

CHUM's come a long way since the early days of *Speakers Corner* and the send-us-your-cardboard-cutouts on MuchMusic's *RSVP* show. Citytv more recently added citizen journalism to the mix and embraced the tools of UGC in its news-gathering operations at Citynews.ca. With over 10 million page views per month, the company's most successful online property opened the doors a little wider last summer with *It's Your Story*, a sponsored site that allows users to upload content, which could hit the air or get followed up by journalists. The reward for participating,

outside of winning a camcorder, is getting things covered at the local level.

VP content business development Maria Hale says CHUM's UGC efforts moving forward will focus more on "contextualized submissions. It's not about trying to be the next YouTube, where you upload whatever you want. For us, it's really about staying on message and creating a community around a certain brand. We're going to be launching new approaches. Right now, viewers submit a news story on whatever, but what we're finding is that our audience needs a bit more specific direction."

On the youth side, MuchMusic fans created CD cases for Finger Eleven (reward: the band chose one for distribution), uploaded snippets of a Hedley video (reward: the winning entry chosen by the band ran on air), and did their best impressions of the Sunsilk "Bride Has Massive Hair Wig Out" for a whole weekend of branded on-air fun.

MuchMusic.com's Show Me Yours UGC community – usable via web or mobile – has already let sponsors in on the contest opps. The brand's latest use of the platform let fans compete – via uploaded videos – for the chance to introduce a performer at the *MuchMusic Video Awards*, while CHUM's *Star! Daily* tied Herbal Essences to an upload-your-best-pose contest for a chance to stroll down the MMVA's red carpet in June.

MTV Canada has dabbled in UGC in conjunction with the U.S. shows that rank

highest here. Fans of *Cribs* were invited to upload films of their humble abodes, which may one day end up spliced into the show's profiled celeb houses. The music net also ran a Halloween UGC contest called Fight Club, which lured viewers to make videos of themselves scaring friends – for a cash money prize. They became highlight opps on *MTV Live*. *Scarred*, which was just greenlit for a second 10-ep season, goes behind the scenes of UGC – giving an inside look at the people behind the gruesome scars in the extreme sport blooper-type videos that rack up millions of hits on sites like YouTube.

MTV Canada SVP/GM Brad Schwartz says the net is now preparing a new online section that will get users uploading videos of VJ-style intros of their music picks and contributing to a community that, in the past, has highlighted celeb-created playlists. "We're going to build out an area of the site that allows people to host their own playlist of music videos, essentially making them their own MTV hosts," says Schwartz.

In Quebec, TVA is tying its broadcasting power to brand-sponsored UGC efforts and moving toward on-air consumer-generated brand spots. In May, the station launched a UGC initiative for Johnson's baby care, using on-air spots to drive viewers to [www.mamanetmoi.com](http://www.mamanetmoi.com) to submit photos and content for a mosaic. The content was then highlighted during an early childhood

**It's not about trying to be the next YouTube, where you upload whatever you want. For us, it's really about staying on message and creating a community around a certain brand**





Specialty net hosts aim to get viewers blogging and creating content. Clockwise from opposite: HGTV's Colin and Justin from *Home Heist*; Duff Goldman from *Ace of Cakes* on the Food Network; IFC's Henry Rollins and CMT *Central*'s Paul McGuire

feature on TVA's *Salut Bonjour* (the Quebec version of *Canada AM*) and its own 30-second promo.

TVA's media creativity team, headed by media creativity consultant Franz Fontaine, pushed for even more open dialogue with the consumer in a Web 2.0 campaign for the May launch of McCain Pizza Pockets, tying the effort to parentco Quebecor Média's social media site, [espace.canoe.ca](http://espace.canoe.ca). Three action sports communities were created at [espace.canoe.ca](http://espace.canoe.ca) for amateurs to interact and create skateboarding, inline skating and BMX content – driven by a win-a-trip incentive leveraging relevant destinations such as Woodward Skate Parks in California. Backed up with print and electronic mailing and word-of-mouth strategies, the Pizza Pockets campaign – depending on the UGC created – could get spin on TV.

Heading into its fall season, Fontaine says the broadcaster is emphasizing an “open dialogue” strategy for engaging viewers – one that will ultimately see consumers creating 30-second brand spots for TV – with a viewer-voted elimination contest selecting the best entry, of course. “We’re asking the viewer to create something about the brand that he or she has seen in a show,” says Fontaine. “We’re going to take this and air it. So TV drives to online and then re-driv[es] it to TV.”

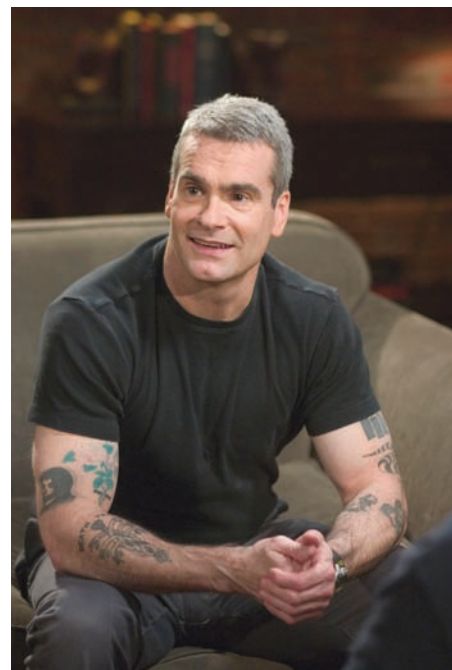
Also this fall, Toronto-based Alliance Atlantis plans to tie more of its HGTV, Food Network and Showcase program hosts in with the UGC community at [blogTV.ca](http://blogTV.ca). The site has already presented live events with Henry Rollins, who hosts a talk show on IFC, Duff Goldman from Food Network's *Ace of Cakes* and Showcase's *Trailer Park Boys*.

At the end of May, design duo Colin and Justin showed up on [blogTV.ca](http://blogTV.ca) to promote *Home Heist* for HGTV – with cross-promos on [HGTV.ca](http://HGTV.ca) driving the channel's viewers to the event. In May, [blogTV.ca](http://blogTV.ca) counted 50,000 subscribed “broadcasters” with about 1,000 new faces showing up each day. About 600 shows were being created daily.

Alliance SVP digital media Claude Galipeau says tying in live video chats with the caster's hosts will be a key engagement strategy, supported by pre-roll ads, banners and other sponsorship opps. “We’ll be doing more of those host events,” says Galipeau. “I expect in the fall we’ll also be doing more competitions related to our properties, whether it be cooking or home decorating.”

Will any of the UGC on [blogTV.ca](http://blogTV.ca) ever make it to the airwaves? “It’s possible, but this is not about TV,” says Galipeau. A number of regular users of the social media platform do, however, show potential. “If we find people who create shows that are extremely promising on [blogTV.ca](http://blogTV.ca), they’ll be noticed by our talent scouts and our production executives. You don’t plan the discovery of talent. You merely open up avenues to actually find it. That’s what we’re doing.”

CMT used the talent scout approach to UGC by launching a contest search for its summer on-air host, encouraging viewers to upload audition clips online. At contest launch, CMT.ca boasted 3.7 million monthly impressions so it made sense to put the



power of choice in the hands of viewers and fans. The contest launched mid-April and 16 semi-finalists were presented on the CMT Casting Call website mid-May for voting until the end of that month. The top five finalists were given a final audition video assignment to be submitted to CMT by June 14. On June 28, the winner was announced on CMT's *Central*. He or she will spend the summer in Toronto, working as a host on the net.

It's the first time, but likely not the last, for the talent-scouting strategy. In this case, the possibility that the on-air host may one day incorporate UGC into a daytime videoflow programming block is strong, as the net doesn't necessarily have to worry about filling entire slots. “We’re a video network, so we’re used to short-form content and we’re used to this kind of mobility,” says CMT director of programming Ted Ellis.

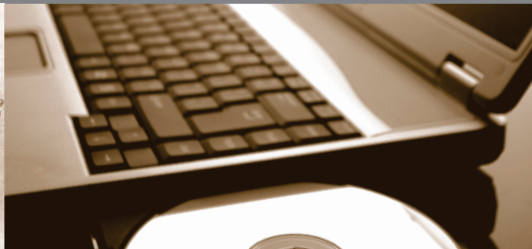
With one of the highest-rated single format websites in Canada, CMT.ca will edge toward more UGC-friendly applications. Ellis says the site will be adopting “a Wiki-based model” in the fall. “Right now we get pretty good traffic on static artist pages. What we want to do is open up some widgets to let the viewers actually go in there and talk about the artist, and talk about the bio, and maybe show some photos from the recent concert they were at, or talk about their favourite songs,” he says. “The labels could even go in and talk about merchandise offers they have or tour dates and releases. We’re the middleman. We’re the aggregator of the audience.”

With all the voting going on, the TV landscape should be getting a little more democratic.



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# Canadian upfronts

The presentations, the primetime strategies, the buzz

◀ By Natalia Williams ▶

## CBC

**Upfront review:** Could CBC be back? The folks at the public network were certainly talking the talk, almost gloating during their upfront, held in CBC's Toronto HQ. They trotted out Canadian glitz with *The Hour*'s George Stroumboulopoulos hosting a taut,



funny, 50-minute talk-show style presentation of the upcoming season, complete with appearances by homegrown stars from hits *Little Mosque on the Prairie* and *Dragons' Den*. High marks for the presentation quality. Not so much for the boxed lunches.

**Context:** Last year, barely eight weeks into the job, Kirstine Layfield, ED, network programming, labeled the season "a transition year." Twelve months later it's been crowned the "highest overall ratings in five years." Despite a recent flag raised by Canadian Media Research that questions the claim, few will argue – buoyed by *Little Mosque* and *Test the Nation* – that there has been more buzz and more higher-rated shows for the CBC in the past 12 months than in previous years.

**2007/8 primetime strategy:** The net is sticking with what works, only tweaking its fall sked. The focus remains on sketch comedy, factual entertainment and news, areas that traditionally do well. So there's more of the comedy *Mosque*, to the tune of 20 episodes, up from eight; a dash of reality TV with *No Opportunity Wasted*, featuring Phil Keoghan, host of ABC's hit reality series, *Amazing Race*; and *Who Do You Think You Are?*, which follows Canadian celebs as they uncover their family histories.

Execs are also very excited about *The Tudors*, a Canada-Ireland coproduction that stars young hottie Jonathan Rhys-Meyers as Henry VIII, and airs on Showtime in the U.S. It was recently renewed there for a second season. It will run on Tuesdays at 9 p.m. The only other new drama, *Heartland*, set in the Alberta Rockies, will air on Sundays at 7 p.m. *Torchwood*, a BBC production from the folks behind *Doctor Who*, runs Fridays at 9 p.m. Returning shows include *Intelligence* and *The Hour*.

**Media buyer's take:** "It's going to be a soft season for them," says Atrayee Dey, group media manager at PHD. "They're really pushing *The Tudors*. I think it will do well as it's running on Tuesdays right after *Rick Mercer* and *This Hour Has 22 Minutes*." She says the net is also hoping to tap into the success of the reality genre with the Keoghan product. Ultimately, though, "this season is going to be consistent with last season," she says. "It's a safe, conservative bet."

## CTV

**Upfront review:** Held in the Four Seasons Centre for the Performing Arts, the number one net's affair was swank. Appearances by Kate Walsh (*Private Practice*), Shemar Moore (*Criminal Minds*) and Donald Sutherland (*Dirty Sexy Money*) added to the glitter. But it was all a mere second act to M2 Universal's Hugh Dow, MBS/The Media Company's Helena Shelton, Mediaedge:cia's Bruce Neve, OMD's Kim Dougherty and Starcom MediaVest's Valerie McMoran, who performed with contestants from season two of *So You Think You Can Dance*. Trust us, you had to see it to believe it. An especially big shout out to dance-off winner Neve for so admirably shaking his junk. Now, on to business.

**Context:** "We've been number one the past five years," said Ivan Fecan, president/CEO of CTVglobemedia. With returning hot properties like *CSI*, II and III, *Grey's Anatomy* and *Criminal Minds*, CTV had few gaps to fill.

**2007/8 primetime strategy:** President of programming Susanne Boyce announced the net had picked up only seven new shows – the same as last year – six dramas and one comedy. Sixteen shows are returning, so the strategy is about building. Young viewers, notably males, are a key focus for the upcoming year. Securing the rights to NFL football on Sundays should help guarantee that.



Above left: *Little Mosque* has done well for the Ceeb; below: CTV has high hopes for *Big Shots*





# AUG

Jeremy Johnston is an undaunted media hero working for valiant results with MAGI Communications Inc.

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# FALL TV PREVIEW

*Gossip Girl*, from the producers of *The OC*, also highlights the net's plans to continue to drive viewers online with exclusive digital content. For example, its website will lead to an online world where viewers can create avatars and get fashion tips from a *Gossip Girl*-style team.

**Media buyer's take:** "They didn't have a lot of work to do," says Joe Haig, Toronto-based group broadcast manager at Initiative Media. Still, he notes, the net is taking risks, namely with *Pushing Daisies*, dubbed a forensic fairytale that feels like a comedic *Twin Peaks*. It "could be a show that gets a loyal, but not big, following," he predicts. Haig also notes that on Thursdays the network is shifting *CSI* out of simulcast from 9 p.m. to 8 p.m., to make room for *Big Shots*, at 10 p.m. They're clearly optimistic about this show, dubbed *Sex and the City* with men, and want "to give it the greatest amount of reach."



Ryan Seacrest, lead anchor and managing editor of *E! News*, was in town to push E!, CanWest's new property

## CANWEST

**Upfront review:** Chipper *ET Canada* host Cheryl Hickey was the mistress of ceremonies in a killer pair of stilettos at the CanWest presentation held at Toronto's Massey Hall. Clocking in at about an hour and a half, it was the lengthiest of the presentations. In terms of star power, there were some *Heroes* (Masi Oka, Adrian Pasdar), a brother (Balthazar Getty from *Brothers & Sisters*) and a heartthrob (Jimmy Smits broadcast from L.A., pitching his new show, *Cane*). *American Idol* host Ryan Seacrest also showed up on E! duty, as the face of the brand in the U.S.

**Context:** CanWest had some programming holes to fill. Shows like *Vanished*, *Kidnapped* and *Six Degrees*, thought to be good bets last year, failed to generate huge audiences and were canned. In April, it was announced CH would become E! in September.

**2007/8 primetime strategy:** "We're more determined than ever to be number one," said Kathleen Dore, president, TV and radio, CanWest MediaWorks during the presentation. To do that, the net will use its proven properties to lead into its roster of new shows – with most debuting in the 10 p.m. timeslot. "Monday is the anchor for our whole week," said Barbara Williams, SVP, programming and production. That night's lineup includes *Prison Break*, *Heroes* and *Journeyman*. "[Wednesdays] have been a challenging night for us in the past," she said, "but we've found the solution this year." The new Kelsey Grammer comedy, *Back to You*, starts off a night that includes returning *Bones* and a promising cop drama, *Life*. CanWest execs also boasted that the net will have the most simulcast hours.

**Media buyer's take:** "Global is dominant in terms of simulcast," says Joe Haig, group broadcast manager, Initiative. "Hopefully that will translate into successes for them." He predicts that *Cane* on Tuesdays, with the Jimmy Smits factor, should do well. And although the net snagged the buzz-generating Grammer product as its Wednesday lead-in, it could remain a troubled night up against CTV's *Private Practice*, the *Grey's Anatomy* spinoff; *Criminal Minds*, which continues to increase viewership and *CSI: NY*. "The question on Wednesdays will be *CSI* versus [Global's] *Life*, [but] that battle will be figured out quickly," he predicts.

The E! makeover? A good thing. "That station now has some identity, which it may have lacked in the past. It has a 'specialty feel' by the way they're programming the off-prime and weekend shows." And he says shows like *Kid Nation* should generate cross-demo viewing. "I think it's going to be a standout," he says of E! "It's going to move from a could-buy to a should-buy."

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# New & returning



## **Ugly Betty**

Citytv - ABC Simulcast



## **America's Next Top Model**

Citytv/A-Channel/Access

## **MEN IN TREES**

Citytv - ABC Simulcast



## **The Bachelor**

Citytv - ABC Simulcast



## **Hell's Kitchen**

Citytv - Fox Simulcast



## **America's Funniest Home Videos**

Citytv/A-Channel - ABC Simulcast

## **Other Returning Shows**

- CityNews (Toronto)
- A-Channel News
- Breakfast Television
- A-Channel Morning
- CityLine
- Rachael Ray
- The Pussycat Dolls
- Beauty and the Geek
- Ellen
- Great Movies
- The Big Picture
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# shows for Fall '07



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## Kyle XY

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**New!**

## Reaper

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Sam's a 21-year-old slacker whose parents pawned his soul to the devil. Now he's Satan's bounty hunter, vacuuming up escapees from hell. From executive producer Kevin Smith.



**New!**

## Chuck

Citytv - NBC Simulcast

The creator of the O.C. serves up explosions, spy babes and comedy when a computer nerd-for-hire gets the government's nastiest secrets buried in his brain.



**New!**

## Blood Ties

Citytv

Vicky is a sexy private eye whose new sidekick turns out to be a vampire. But this seductive 500-year-old might just have a little more on his mind than battling Satan's supernatural spawn.

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## FALLTV PREVIEW



### CHUM

**Context:** Buy-out aside, CHUM had a pretty good year. *Ugly Betty* was one of last year's hottest new shows, and others, such as *Men in Trees* (a surprise hit and returning) and *Jericho* (cancelled, uproar, now reskidded) have done well. On June 8, the CRTC approved the bid by CTVglobemedia to acquire CHUM – save five TV stations in Toronto, Vancouver, Edmonton, Calgary and Winnipeg which were quickly snatched up by Rogers Media.

**2007/8 primetime strategy:** CHUM execs announced (there was no presentation) that the net picked up only six new shows for fall – with only two from the U.S. They admit to sticking with what's worked, essentially geeks and the supernatural. "There seems to be a trend with a lot of the new shows this year to have nerds become heroes, which fits into our Citytv brand," Ellen Baine, VP programming, told *strategy's* sister publication, broadcast journal *Playback*.

*Chuck* is a one-hour spy comedy about a computer geek turned secret agent, and supernatural dramedy *Reaper* follows a young man who must serve as bounty hunter for Satan. The remaining shows are Canadian productions, including *Blood Ties*, which follows a female detective who battles demons, and *Terminal City*, an original CHUM production that looks at how a family deals with cancer.

**Media buyer's take:** "They had a fairly good year," says Sheila Malanchuk, OMD Vancouver's media strategy manager, noting that the net had few holes to fill, and, given all the uncertainty, was unlikely to go on a buying spree at the upfronts. *Reaper*, however, could be a hit, as it's been getting some buzz.

As for Rogers now poised to own the heart of the CHUM brand, Malanchuk is optimistic: "This is definitely good news for advertisers, because it brings increased competition among TV sellers. It also allows for greater synergy among Rogers' many other media vehicles."

But the big question remains how the tumultuous past few months will ultimately affect the CHUM brand. "While it is doubtful that Rogers would want to immediately change such a well-known and youthful brand," says Malanchuk, "it will likely want to bring its own identity to it."



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# Media buyer says? So-so upfronts

Scaled-back events meet slim pickings this year in New York

◀ By Lina Alles ▶

Prior to the networks unveiling their new fall schedules, there was a lot of debate surrounding the upfronts: Specifically, are the events and parties still relevant? Given the thousands of people who showed up to each of the big four's events, the answer is still yes. But this year there was recognition that the days of boring three-hour presentations are long gone. The result: presentations that were all about brevity and business.

So what did we learn? First and foremost, the big nets are finally recognizing that they need to extend their offering into the digital arena. In short, there is serious revenue to be had if they can figure out how to tap into these alternate platforms.

Next insight: Some fairly consistent themes emerged which can be lumped into five categories:

**Bringing sexy back:** It worked for Justin Timberlake, and the nets are hoping it will work for them as well with a bunch of *Sex and the City* clones: *Cashmere Mafia* (ABC), *Lipstick Jungle* (NBC) and CBS's male offering, *Big Shots*.

**Geeks rule:** Witness CBS's *The Big Bang Theory* and two from NBC, *Chuck* and *The It Crowd*.

**Sitcoms are dead:** A theme that surfaced last fall continues as the nets steer away from the half-hour comedy.

**Reality lives:** It's unfortunate, but all nets have taken reality TV to a whole new level with more game shows and crazier challenges.

**Search for a Hero:** Sci-fi is hot and everyone is in search of their *Heroes*, the hit no one expected. Now, the details...



## Lina's Picks

**What did I love?** Nothing.

**What did I like?** *Sam I Am* looked funny and Christina Applegate was great as the lead comedic actress. *Cane* has all the elements to be a success: love, money, greed and Jimmy Smits! *Moonlight*: I'm a sucker for all things vampire (pun intended).

**What did I hate?** A lot. But the worst of the lot were: *Cavemen*, *Kid Nation*, *Swingtown* and *Pushing Daisies*. They'll probably be hits.



There's a lot of bad stuff out there this year, says Alles, but *Pushing Daisies* is one of the worst

## ABC

This net earns the title of Most Shows Unveiled this Fall, with a whopping 18.

Comedies include *Sam I Am*, starring Christina Applegate, about a woman who wakes up with amnesia and learns she doesn't like the person she used to be. It was well received and could do well on Monday nights at 9:30 p.m. following *Dancing with the Stars*. *Cavemen*, on the other hand, follows three neanderthals living in modern-day Atlanta, and was painful to watch. And *Carpoolers*, the story of four men with nothing in common other than carpooling to and from work, doesn't stand a chance with *Cavemen* as its lead-in.

ABC chose Wednesday to launch three of its one-hour dramas, which is pretty risky with no lead-ins. *Pushing Daisies*, a love story about a young man with the ability to bring people back to life, won't survive in the 8 p.m. timeslot against *Deal or No Deal* and *America's Next Top Model*. *Private Practice*, the *Grey's Anatomy* spin-off at 9 p.m., should fare better. True, there's no lead-in and tough competition – but some of *Grey's* fans are sure to follow Addison to L.A. *Dirty Sexy Money* at 10 p.m. is the only show with big names this fall



(Peter Krause, Donald Sutherland). It follows a New York family driven by power, money and privilege and shows promise. If nothing else, the title caught everyone's attention.

*Big Shots* – men do *Sex and the City* – stars Dylan McDermott (*The Practice*). Although up against *ER* Thursdays at 10 p.m., it has a great lead-in with *Grey's* and should attract females. *Women's Murder Club*, adapted from James Patterson's novels, doesn't have any competition on Friday at 9 p.m., so it could do well.

One midseason replacement worth mentioning is *Cashmere Mafia*, ABC's *Sex and the City* clone starring Lucy Liu.

## NBC

The last-place network surprised everyone by introducing only five new shows. *The Bionic Woman* remake is up against returning *Criminal Minds* and *Bones* and the new *Private Practice*. In a tough time period and without Lindsay Wagner, *The Bionic Woman* will struggle for share.

Similarly, *Chuck*, about a computer geek who becomes a secret agent, doesn't stand a chance against *House*, *The Unit* and *Dancing with the Stars*. The other two new dramas won't survive either: *Journeyman*, about a man who travels through time, is up against *CSI: Miami*; and *Life*, the story of a wrongly imprisoned cop, is up against *CSI: NY*.

NBC's reality offering, *Singing Bee*, where contestants sing popular song lyrics, looked like fun. Who hasn't made up their own words to a song and been convinced they are right?

Mid-season replacements worth mentioning include *Lipstick Jungle*, based on the novel by Candace Bushnell. It chronicles the lives of three career women who, unlike Carrie Bradshaw, "are not looking for Mr. Big...they are Mr. Big!" Meanwhile, *Baby Borrowers* is a social experiment that gives teenage couples the chance to experience parenting firsthand.

## CBS

The number one net, which consistently has the most stable schedule, unveiled only a few new shows. CBS has a "commitment to be daring," said CBS Entertainment president Nina Tassler, and they delivered with *Swingtown*. It's a mid-season, racy, adult drama set in the 1970s, following the lives of suburban swingers. The remaining entries were less so. *Cane*, a drama with Jimmy Smits leading a powerful Cuban family, is scheduled for Tuesday nights at 10 p.m. It gained positive buzz, but will face tough competition against *Boston Legal* and *Law & Order SVU*.

*Moonlight*, the story of a private investigator who happens to be a vampire, will likely appeal to *Angel* fans. Hammocked between *Ghost Whisperer* and *Numb3rs*, and with no



*Cane*, with heartthrob Jimmy Smits, garnered great audience response and should do well for CBS

real competition, it has potential. On the other hand, *Viva Laughlin*, a BBC-inspired musical mystery set in a casino, is going to have a hard time. Why? Anyone remember *Cop Rock*? Yep, it's a musical drama where people break into song in the middle of a conversation. It just doesn't work, and not even Hugh Jackman (its producer) will be able to save it.

CBS's one reality show, *Kid Nation*, which follows 40 kids who live together with no adult supervision, was not well received. Frankly, who wants to witness that nightmare?

Finally, *Big Bang Theory* is the net's token comedy about nerds with no social skills trying to interact with women. It should do relatively well with *How I Met Your Mother* as its lead-in.

## Fox

This year Fox redeemed itself by having the shortest presentation, at one hour. That can't, however, make up for the net's unimpressive fall track record. Fox Entertainment president Peter Liguori hopes the new fall shows will allow the net "to come out swinging" and, in combination with 17 returning series, "help give Fox the momentum that has eluded them in early fall."

In total, 12 new shows were unveiled, although only six will start this fall; the remainder are slotted for January. One-hour dramas include *K-Ville*, a police show set in post-Katrina New Orleans, which has a great lead-in with *Prison Break* and was well received, and *New Amsterdam*, another show with an immortal protagonist, which looks

promising and has no competition Tuesdays at 8 p.m. But *Nashville*, a docu-soap that looks inside that music scene, will fail on Fridays against returning fave *Las Vegas* and new entries *Moonlight* and *Women's Murder Club*.

Coming midseason are *Canterbury's Law*, a courtroom drama; *Return of Jezebel James*, about two sisters who are opposites but move in together as one carries the other's baby; *Rules for Starting Over*, which follows four thirtysomething friends in Boston; and *Sarah Connor Chronicles*, which is a continuation of the *Terminator* franchise.

Fox also introduced *Back to You* (yes, a sitcom), marking the return of Kelsey Grammer and Patricia Heaton to television. They play news anchors who can't stand each other. Everyone in the audience seemed to like the show, and it is obvious that Fox is confident that it will be a success for them. It is certainly the best of the new offerings in the Wednesday 8 p.m. timeslot, and should easily beat out *Pushing Daisies* and *Kid Nation*.

The net's reality offerings include *Kitchen Nightmares*, essentially *Hell's Kitchen* with a new name. There's also *Search for the Next Great American Band*, the *American Idol* for bands, and finally, *When Women Rule the World*, an unscripted series where women run things and men are subservient. These reality shows are all so bad they will probably do well.

Lina Alles is a managing partner at MindShare Canada in Toronto.



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# Cross-country checkup

The skinny on the big four markets

◀ By Patti Summerfield ▶

## Toronto

### What's changed?

With approval for the sale of Citytv to Rogers pending and details about the positioning of A-Channel yet to come from CTV, there are still some unknowns heading into fall. There's also change afoot with the CanWest MediaWorks launch of E!, the rebranding of CH to a hybrid of conventional news and specialty-type programming.

In recent years, the CH stations have been the farm team for Global's underperforming or unproven properties. The revamped net is quite a departure for conventional TV, so the types of shows, how they are integrated and the audience they'll draw are unknown. Sheryl Kenzie, VP broadcast director, Initiative Media, says: "[E!] is going to need a lot of...thought and vision put into it to align the brand and communicate [it] to viewers. Currently there's a disconnect in the minds of buyers between the brand and the programming in terms of the primetime schedule."

As for other stations in the market, Elizabeth Brennan, media manager at Genesis Media, says CBC has started to step up to the plate by buying NHL and World Cup properties, as well as supporting hits such as *Little Mosque on the Prairie* – but it needs to find more of these gems. She adds that Sun TV still doesn't have an identity and, until it does, it won't make any inroads.

### What's next?

Brennan says while stations will try to keep business running as usual, the instability caused by ownership changes as well as the E! launch could provide some flexibility when it comes to rates and bargaining.



### Best bets?

Brennan points to three genres with buzz to watch for this fall: geek chic (e.g. *Heroes* and *The Office*); superhero/comic cult cool (e.g. *Heroes*); and top celebrity shows.

Kenzie likes *Cane*, *Back to You* (both on Global), *K-Ville* (E!) and *Dirty Sexy Money* (CTV). She thinks Sun TV is showing promise for Toronto-only buys. "[It] has picked up some good comedies, like *Aliens in America*. Even its numbers have increased a bit...it's a step in the right direction."

## Calgary

### What's changed?

The introduction of metered measurement last fall has put Calgary on the map with the rest of Canada's major centres. Buying is an easier process for agencies but, as expected, audience numbers increased – and so did rates. Andrew McFallon, principal of Objective Media Counsel (OMC) of Calgary, says: "Meters seem to have made the market more efficient – not in terms of cost or delivery, but in how the inventories just seem better managed. For us it has really shortened our upfront buying."



### What's next?

CTV, Global and CBC remain the top three in the hot Calgary market. Citytv hadn't gained any ground, and in fact seems to be trending downward, says McFallon. Rogers' ownership of Citytv, pending CRTC approval, may give the station the boost it needs.

What used to be a limited station roster (resulting in a come-early-pay-more scenario) will change because of a couple of other recent CRTC decisions.

CanWest MediaWorks has received the okay to expand Red Deer's CHCA signal into Calgary and Edmonton, and the former CH station will be getting the E! makeover for fall. McFallon says the basic tier broadcasting position should result in more audience for Red Deer. Both Calgary and Edmonton will also be getting local ethnic stations from Rogers OMNI Television, although details and launch dates have not yet been released.

There is a lot of demand in Calgary, and McFallon says the addition of another couple of stations to the market will be warmly welcomed: "More originating signals are a good thing. Buyers want choice. For stuff like infomercials, which we place for clients like Hair Club, inventories have been tight," he says.

### Best bets?

Chum's New Energy 101.5 radio station had been doing some local cross-promos with Citytv in a partnership first for the Calgary market, which McFallon thinks is a real bonus for local advertisers. Similar opps could continue if the change in Citytv ownership gets CRTC approval: Rogers operates eight Alberta radio stations – four of them in Calgary.

Left: *Aliens in America* on Toronto's Sun TV.

Above and right: Citytv Calgary's *Breakfast Television* hosts Dave Kelly and Tara McCool





Left: TQS comedy *450, Chemin du Golf* and hit *Loft Story* (below) are back this fall

## Montreal

### What's changed?

Station standings in the market haven't changed, but number two Société Radio-Canada (SRC) hopes to chip away at top-rated TVA's share this fall by focusing on its daytime roster. In 2006, SRC launched 13 new shows. Most have done well and will be returning this season, but this isn't stopping the net from once again launching more new shows than either TVA or TQS.

### What's next?

Line Contant, broadcast manager for Media Experts in Montreal, says no big rate increases are expected in the French market this fall, but it's all about demand, so buyers pounce quickly because the French conventional stations sell out their top properties quite early.

Also, watch for the specialty networks to continue to steal share from the conventional nets. Contant says the specialties have been achieving gains by giving viewers appointment TV and quality shows, many produced in Quebec and aimed at specific targets. Specialty share of viewing for adults 18+ increased by 3.4 points between fall 2005 and fall 2006 – at the expense of conventional nets.



### Best bets?

**SRC:** Contant says new daytime entries include *Grosse Journée*, a morning show similar to TVA's *Star Système*, as well as *Paquet Voleur*, a variety show. Chef Ricardo returns as does game show *Union Fait la Force*, which is hosted by fan favourite Patrice L'Ecuyer. Also returning is a show similar to *The View* called *La Fausse au Lionne* – but with new hosts.

New shows include *Du Coeur au ventre*, a cooking show with Daniel Pinard who will chat with local food producers; *Les Boys*, based on the movie that spawned four sequels, and *Tous pour un*, a quiz show based on a specific theme such as Lady Diana. Also new: *Heure de vérité*, a game show where contestants have a week to prepare for a task in order to win a big prize.

**TQS:** The highlight of its fall season is the fourth instalment of the hit show *Loft Story*, scheduled to air Monday to Saturday 7 p.m. to 7:30 p.m. with a highlight show Sundays 7 p.m. to 8:30 p.m. Well-known host Chantal Lacroix is slated to helm an original new show called *90 minutes de bonheur*. Comedy *450, Chemin du Golf*, which became a top five show last year, returns for a fifth season.

**TVA:** Popular reality show *Occupation Double* returns this fall, and two new series have been announced. *Les soeurs Elliot* (to run over 10 episodes) is a drama about sisters whose father has been accused, but found innocent, of killing their mother. *Destinées* is about a plastic surgery/spa/health clinic and is signed for a three-year run.

*Le Banquier*, a *Deal or No Deal*-style show, was last year's most-watched program. It will be back this fall but just once a week instead of twice.

## Vancouver

### What's changed?

Global still leads the market, followed by CTV and CBC, and – aside from the occasional hockey game – Global and CTV continue to split the top 20 chart.

However, the local 6 p.m. news hour, which is a big part of Global's domination of the market, is about to change. Jane Nesbitt, media group head at Genesis Media Vancouver, says among adults 25 to 54, Global's share is currently 34%, and closer to 40% with adults 18+. CTV, the closest challenger, is only at 7%. But long-time Global anchor Tony Parsons – an institution in the market – is preparing for retirement and will soon move to helping the news just two days each week. Parsons' replacement is key to Global maintaining its lead.

### What's next?

The Vancouver market will experience the same changes as the rest of the country, with new ownership of Citytv and A-Channel stations as well as the rebranding of CH to E! But Jim Gordon, media director at Genesis, is hoping that CTV will use its new property to get some of its programming overstock off the shelf and on air in simulcast with the U.S. He is also concerned that CanWest's revamp of CH to E! could lead to elimination of some of its simulcasting opportunities.



What will icon anchorman Tony Parsons' retirement mean for Global's news domination?

### Best bets?

Gordon says the type of programming and pricing regional stations have to offer has opened up TV to a lot of smaller retailers and non-traditional advertisers who can include production of commercials as part of their deals.

Nesbitt says OMNI and KVOS (which is based in Bellingham, Wash., but finds a large piece of its viewership in Vancouver) have been quite creative in putting together opportunities a little different than traditional TV buys, such as sponsorship and other packages and features. Because the stations are not getting as much business through the agencies, they're doing a good job of going after local advertising, and even experience periods of tight inventory, she says.

**For Regional Station Rankings, please visit [www.strategymag.com](http://www.strategymag.com)**



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# A net of one's own

A guide to the specialty nets, demographically speaking

◀ By Samantha Yaffe ▶

As always, we preview the best of what Canada's niche nets have to offer with an overview of the network, the buzz-worthy new programming, and how marketers can tap into it all. And this year's format is even more media user-friendly. We've organized the nets into key (and rather frank) demos: men, women, youth, youth/family, French and, yes, boomers.

\*Source for average-minute audience (AMA): BBM-NMR Meter Data. Total Canada Aug. 28/06-April 29/07. Individuals 2+. Mon-Sun 6a-6a.

\*\*At press time, the purchase of CHUM's brands was still in flux, so we have listed CHUM as still owning the pertinent channels.

## WOMEN

### SHOWCASE

(Alliance Atlantis)

AMA: 55,500

Showcase pushes the envelope with innovative, original programming. This fall's new

10 p.m. campaign – the channel's coveted timeslot – offers marketers customized sponsorship and promotional packages involving on-air and online elements. New shows will also be streamed online offering opportunities such as customizing the video player and pre-roll.

**Viewer profile:** Adults 25-54.

With an almost 50/50 male/female split, these viewers are looking for something different than the usual fare. They're educated, creative individuals who like to stand out from the crowd, love high-tech gadgets and are computer and Internet savvy.



**Programming with buzz:** *Saving Grace*: Academy Award-winning actress Holly Hunter (*The Piano*) plays a cynical police detective facing a personal crisis of divine proportions in this 13-part, half-hour drama.

*The Life and Times of Vivienne Vyle*: In this six-part, one-hour series from the BBC, Jennifer Saunders (*Absolutely Fabulous*) takes a swipe at the talk-show format in an *Ab Fab* meets *The Larry Sanders Show* with a dash of Ricki Lake and *The View* kind of way.

### HGTV

(Alliance Atlantis)

AMA: 51,800

HGTV programming showcases the tips and tricks to help turn one's home into a haven. Brand integration and sponsorship of entire programming blocks are among the many opportunities for marketers. The channel is currently exploring larger

partnerships with multi-platform brand extensions.

**Profile:** HGTV attracts two types of viewers – the owners and the dreamers. The “owners” are middle- to upper-class adults 30-54 who enjoy learning about the latest trends and tips for the home. They are well educated and love designing or renovating. The “dreamers” are men and women 30-54 who are single, on a budget or rent their home, but dream big.

**Buzz:** *Colin and Justin's Home Heist*: The outrageous design duo from the top-rated U.K. series *How Not To Decorate* have crossed the Atlantic to spread their wisdom in 26 one-hour, Canadianized episodes. HGTV is developing a show site with full episode encore presentations, a photo gallery of the finished rooms and interviews with the hosts.

*Living with Ed*: Actor Ed Begley Jr. drives his electric car to the Academy Awards and powers his home with the sun. This



W Network's buzz-worthy new shows: *Queer Eye for the Straight Girl* (left) and *How to Look Good Naked* (above)





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PHOTO BY AARON RAPOPORT

unscripted, six-part docu-soap taps into the green trend by following the “greenest man in Tinsel Town.”

## W NETWORK

(Corus Entertainment)

**AMA:** 46, 200

W Network is a marketing-to-women expert thanks to the *W Her Report*, market research compiled from the net's panel of over 2,300 Canadian women. With over 20 studies complete, the insights have resulted in efforts like an original doc.

**Profile:** These 25-54 women are the CEOs of the household. TV is their primary source of entertainment; they watch over 27 hours a week.

**Buzz:** *Queer Eye for the Straight Girl:* Following the pop culture phenomenon *Queer Eye for the Straight Guy*, a team of “gal pals” make women fabulous for life's important moments.

*How to Look Good Naked:* This U.K. series addresses female negative body image. In each episode, one woman's body issue is solved by a leading celebrity stylist – without plastic surgery or fad dieting – with the goal to make her feel confident both clothed and naked.

## CMT

(Corus)

**AMA:** 27,700

CMT is Canada's source for country music lifestyle programming, with a mix of comedies and dramas, movies and, of course, country music. Its website, [cmt.ca](http://cmt.ca), gets over 3.7 million impressions each month.

**Profile:** The primary target is adults 25-54. Over 50% of viewers are women with young children. CMT viewers come from a range of occupations and have above-average household incomes. They are college-educated, middle-class suburbanites with kids.

**Buzz:** *Karaoke Star:* After holding auditions in six cities across Canada in June, CMT is on the hunt for the ultimate karaoke star. Its hosts, along with viewers, will help decide the champion on the Oct. 24 show.

## SLICE

(Alliance Atlantis)

**AMA:** 19,000

The Life Network became Slice in March, and with the change came a saucy new attitude. Partnerships with the revamped net can provide significant brand and product exposure in-show, online and in print. The website, [slice.ca](http://slice.ca), boasts original content. Future plans for it include increased video content (both exclusive and full eps of shows), new games and expanding its social networking community.

**Profile:** Adults 18-49, with a sweet spot for the woman in her 30s who is busy balancing family, work and a social life. This woman values fashion, beauty and health. She is educated and financially secure.

**Buzz:** *Project Runway Canada:* Former supermodel Iman hosts the Canadian version of the hit series that gives aspiring designers a chance to break into fashion. Eleven one-hour episodes will premiere Oct. 8. The show offers themed episodic challenges that integrate a sponsor brand, dedicated branded areas (such as makeup and hair studios), contesting and more.

*The List:* Former *Breakfast Television* host Liza Fromer is back with new show *The List*, 26 half-hours that follow her as she helps others fulfill their dreams: everything from blowing up a building to having a pair of shoes custom-designed by Manolo Blahnik. Opportunities include branded content, online sponsorship and contesting to co-marketing/publicity with the show. It debuts in October.

Supermodel Iman (top) hosts the Canadian version of *Project Runway* on Slice; HGTV turns reality TV green with *Living with Ed*, starring actor Ed Begley Jr. (left)



## **CMT** VIEWERS. THEY'RE NOT WHO YOU THINK THEY ARE.

CMT viewers are more likely to don a suit than a Stetson. That's because CMT viewers come from a wide range of occupations and are college educated, middle class suburbanites with kids<sup>1</sup>. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy<sup>2</sup>, helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54<sup>3</sup>.

For more information on this desirable audience, check out [www.corusmedia.com/cmt](http://www.corusmedia.com/cmt) or call Brian Bolli at 416-530-5200.







## BOOMERS

### DISCOVERY CHANNEL

(CTVglobemedia/Discovery Communications)

**AMA:** 74,300

The net has 27 key series or specials premiering or returning this fall. Its adventure, science and technology programming across several formats offers seamless product placement. Discovery Broadband and the newly redesigned website, [DiscoveryChannel.ca](http://DiscoveryChannel.ca), offer extended reach.

**Profile:** Adults 25-54. Viewers skew to 35-49 males with young kids and a \$50,000+ income. They are more likely to play the stock market, buy a car for more than \$50,000 and spend over \$1,000 on stereo equipment.

**Buzz:** Mars: To coincide with the 50th anniversary of the space age, Discovery has nabbed the four-hour miniseries *Race to Mars*, which follows six astronauts in a simulated first human mission to the red planet. It will be complemented by extensive multi-platform interactive elements, including online gaming.

Meanwhile, *Mars Rising* is a six-part companion series detailing

the challenges surrounding an actual mission to the planet. Marketing opps for both include the sponsorship of *The Making of Race to Mars* factoids, which will appear throughout the broadcast schedule; online branding of the *Race to Mars* website and games; inclusion in Discovery's e-mail newsletter; presence in Discovery Broadband features and logo inclusion on paid advertising.

### BRAVO!

(CHUM)

**AMA:** 43,900

Home to the arts, Bravo! tailors its creative media opportunities to advertisers, including customized, client-branded integrations within station-produced programming, program menu integration, content wraps, online/wireless executions, vignettes and advertiser-themed movie months/nights/days.

**Profile:** Bravo! viewers are affluent and interested in style and design. They tend to be owners/managers/professionals and skew 35+.

**Buzz:** *Kombat Opera Presents:* This series of contemporary musical comedies from the creator of the hit musical *Jerry Springer – The Opera* showcases 30-minute operatic

and adventure. The channel is also available in HD. Advertising opportunities include sponsorship, online, exclusivity, promotion, co-marketing and contests.

**Profile:** Adults 25-54 with a 60/40 male-female split. Highly educated and affluent, TV is their primary source of entertainment. They enjoy travel and the outdoors.

**Buzz:** *Situation Critical:* This new 13-part one-hour series reveals first-person accounts of major global incidents such as the Apollo 13 rescue.

*Space Mysteries:* Using CGI technology, this four-part, one-hour series features interviews with scientists who attempt to solve mysteries of the universe.



Discovery Channel's *Race to Mars* celebrates the 50th anniversary of the space age (top); the hosts of *CFL on TSN* (above)

interpretations over five episodes of major television shows including *The Apprentice* and *Wife Swap*.

### NATIONAL GEOGRAPHIC CHANNEL

(Alliance Atlantis)

**AMA:** 8,100

National Geographic Channel tells stories of Earth's peoples, exploration, science, wildlife

## MEN

### TSN

(CTV)

**AMA:** 103,300

An ongoing focus on HD and digital media, additional streaming of live sports on TSN Broadband and strong audience increases for key properties are the foundation



## CMT VIEWERS. THEY'RE NOT WHO YOU THINK THEY ARE.

CMT viewers prefer lattes to moonshine. That's because CMT viewers over-index for household incomes \$75K+ and are college educated, middle class suburbanites with kids<sup>1</sup>. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy<sup>2</sup>, helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54<sup>3</sup>. For more information on this desirable audience, check out [www.corusmedia.com/cmt](http://www.corusmedia.com/cmt) or call Brian Bolli at 416-530-5200.





of the network's new season. Opportunities for marketers include product placement on set, virtual advertising in live games/events, segment and feature advertisements, as well as unique opportunities to align with online content.

**Profile:** Adults 25-54 with a male skew. They're affluent, educated and passionate about sports.

**Buzz:** *IIHF Men's World Championship:* The Men's World Hockey Championship takes place for the first time in Canada in May 2008, marking the beginning of a new four-year deal that provides TSN with exclusive English-Canadian coverage for television and radio, as well as broadband, VOD, mobile, podcasts and interactive TV.

**CFL on TSN:** A new five-year partnership beginning in 2008 provides TSN with broadcast and digital rights for the CFL's entire 77-game package, including playoffs and the Grey Cup.

**Euro 2008:** Next summer, TSN will air the continental soccer championship with exclusive Canadian coverage in English. Multi-platform coverage includes TV, broadband, video on mobile devices, VOD and interactive TV.

## ROGERS SPORTSNET

(Rogers Media)

**AMA:** 70,200

Winning the NFL broadcast rights is the net's big fall coup. It will also be home to a mix of the Canadian Soccer Association's national team's friendly and tournament matches.

**Profile:** Men 18-49 just starting a career and/or family. Passionate about their home teams, especially hockey, early adopters of digital media and heavy users of non-traditional entertainment options.

**Buzz:** *NFL:* The net signed a new three-year deal with the NFL to broadcast the 4 p.m. Sunday games starting Sept. 9. Fans will receive two games every Sunday, with one broadcast each week on Sportsnet HD.

*Hockey That Matters:* Packages, purchased regionally or nationally,



Space's *Grand Star* explores life on Earth during a new Ice Age

have been beefed up with additional games from the Toronto Maple Leafs, Vancouver Canucks, Calgary Flames, Edmonton Oilers and Ottawa Senators.

## HISTORY TELEVISION

(Alliance Atlantis)

**AMA:** 54,400

History Television features docs and dramas about the people and events that have shaped the world. Advertiser opps include product placement, sponsorship, online, exclusivity, promotion, co-marketing, and contests.

**Profile:** Viewers, skewing male – although women are increasingly tuning in – are well-educated and affluent. They're also computer savvy, physically active, up on their current events and primarily urban.

**Buzz:** *Trapped:* This six-part one-hour series focuses on a specific disaster in history, from the POV of the victims and the heroes.

*Lost Worlds:* In this 13-part, one-hour doc series, a team of field investigators and engineering

experts search out clues about such phenomena as Count Dracula and lost civilizations.

*Go Deep:* An eight-part, one-hour series exploring ocean life.

## SPACE

(CHUM)

**AMA:** 45,300

Opps for marketers on the sci-fi and fantasy net include tailored movie nights/months (with blockbuster titles) that align with advertisers' objectives/themes, editorial integration, product placement, content wraps, vignettes and online/wireless integration.

**Profile:** An intensely loyal group of adults 25-54, skewing 70% male, many of whom are owners, managers and professionals.

**Buzz:** *Grand Star:* When nuclear waste stored on the moon explodes and the Earth falls into a new Ice Age, the existence of the sun is forgotten. The few hundred people that survive succeed in preserving the species, but destroy civilization in this new 26-part, half-hour series.

## THE COMEDY NETWORK

(CTV)

**AMA:** 42,900

*Sarah Silverman*, *South Park* (uncensored!) and *The Jon Dore Show* kick off the net's 10th-anniversary season, which features nine new series and specials. Advertisers wanting to reach out to the net's hip, adult-skewed audience can extend their brand online at [thecomedynetwork.ca](http://thecomedynetwork.ca). The net also offers full-service commercial production, turnkey contests and promotions, program stunting, event hosting, couponing and more.

**Profile:** Adults 18-49, more than half of whom are male with a post-secondary education.

**Buzz:** *The Jon Dore Show:* This 13-part half-hour series stars the award-winning comedian, whose take on life is told through real-life interviews, off-the-wall tangents and wild antics.

*Man Stroke Woman:* This British sketch comedy, produced by Ash Atalla (*The Office*, U.K. edition), debuts with six half-hours about relationships, work and everyday life.



## CMT VIEWERS. THEY'RE NOT WHO YOU THINK THEY ARE.

CMT viewers are more likely to herd kids than cattle. That's because CMT viewers are college educated, middle class suburbanites with kids<sup>1</sup> and 59% are women<sup>2</sup>. They over-index for having kids under 17 and they love spending money on them<sup>1</sup>. Why do they watch? CMT offers great programming. We have the #1 daily primetime comedy<sup>3</sup>, helping to boost our AMA by 13% over the past two years for both Adults and Women 25-54<sup>4</sup>. For more information on this desirable audience, check out [www.corusmedia.com/cmt](http://www.corusmedia.com/cmt) or call Brian Bolli at 416-530-5200.





# FALL TV PREVIEW

## THE MOVIE NETWORK

(Astral Media)

**AMA:** N/A

TMN is a subscriber-based service in eastern Canada with over one million subscribers. It serves Eastern Canada with HBO and Showtime programming. Brands include five 24-hour multiplex channels (M, MMore, MExcess, MFun! and MFest), two HD channels (The Movie Network HD and MMore HD) and a subscription VOD service (The Movie Network OnDemand). Promo opps include online advertising, sponsorship of network events and interactive content. *Movie Entertainment* magazine can also be leveraged.

**Profile:** TMN delivers a male-heavy 25-49 group with a higher-than-average discretionary income and appetite for entertainment products and services.



The stars of The Comedy Network's *Man Stroke Woman*

**Buzz:** *Californication*: This Showtime original comedy series features David Duchovny as a self-destructive novelist struggling to raise his 13-year-old daughter while carrying a torch for his ex-girlfriend. The first of 12 half-hour eps premieres in September.

*Tell Me You Love Me*: Three couples reveal their sex lives in

therapy sessions in this HBO drama. The first of 10 one-hour episodes premieres Sept. 9.

*Five Days*: A young mother and her children vanish from a small English town, igniting a complex investigation and media frenzy that reveal family secrets in this five-part, one-hour HBO miniseries premiering in October.

## YOUNG ADULT

### MUCHMUSIC

(CHUM)

**AMA:** 30,200

Much tailors integrated media solutions for advertisers targeting music-loving youth, including broadcast, editorial, web, mobile, customized broadband programming and VOD.

**Profile:** Style-conscious, tech-savvy trendsetters 12-34.

**Buzz:** *The Totally Untrue History Of...*: This mockumentary series uses out-of-context interview clips and doctored images to trace a false career trajectory of an artist or movement. The first two half-hour instalments tackle Jessica Simpson and Eminem.

*Stars Gone Wild*: Fifteen half-hour episodes take an

# THIS YEAR WE TAKE

FROM THE MYSTERIOUS RED PLANET TO

## FALL 2007

RACE TO MARS

MARS RISING

irreverent look at the antics of Hollywood stars and rich kids.

## MTV CANADA

(CTV)

**AMA:** 9,400

The music-lifestyle channel is available across multiple platforms, including the broadband service MTV.ca, which carries over 1,000 hours of shows and 10,000 music videos. Advertisers who want to extend their brand with hit shows like *The Hills* and *Real World* can engage audiences on specialty and conventional television, online, mobile, VOD and live-on-location opportunities.

**Profile:** Execs say viewers are creative and are typically early adopters of new technology.

**Buzz:** *The X Effect:* Watch couples crumble when two exes and their significant others are taken to a resort where they must choose between old and new loves.

## YOUTH/ FAMILY

### TREEHOUSE

(Corus)

**AMA:** 88,800

Treehouse is seen in more than six million homes and reaches 79% of preschoolers in English Canada each week. Sponsorship opportunities and customized promotions span both on-air and online.

**Profile:** Kids two to six (primary); mothers 25-44 (secondary).

**Buzz:** *My Friend Rabbit:* This Canadian animated series (26 x 30 mins), inspired by Eric Rohmann's book, follows the adventures of Mouse and Rabbit as they deal with typical childhood problems.



YTV's *Storm Hawks* will debut online August 1 – a month before its TV rollout

### YTV

(Corus)

**AMA:** 72,400

Kids network YTV is seen in over eight million homes and airs 15 of the country's top 20 kids' shows. A broad range of sponsorship opps exists around the network's programming and

hosted blocks. Other options include promotions, commercial production, event marketing, in-store, YTV.com and YTV *Whoa!* magazine.

**Profile:** Kids six-11 (primary); adults 18-49 who watch with them (secondary). These boomer children have been immersed in

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# FALL TV PREVIEW

brand culture from birth and are technologically astute.

**Buzz:** *Storm Hawks*: Five mismatched teens send anyone who tries to clip their wings into a serious tailspin. This Canadian animated series (26 x 30 mins) arrives this fall.

*Naked Brothers Band*: This successful Nickelodeon series (26 x 30 mins) follows a real-life, preschool-born band.

## FAMILY CHANNEL

(Astral Media)

**AMA:** 88,400

This channel delivers family entertainment to 5.4 million homes across Canada. In lieu of commercials, partners, sponsors and advertisers are offered targeted on-air, interactive and grassroots campaigns including online, sponsorship of on- and off-network events and interactive content (SMS, games, contests, mini-sites)



Family Channel's *The Latest Buzz* follows the lives of five adolescents running a teen mag

plus retail licensing and merchandising.

**Profile:** Eight-14s who crave non-stop entertainment and watch a lot of TV, with 94% who are online and 50% who play a team sport.

**Buzz:** *Phineas and Ferb*: From the creators of *The Family Guy* and featuring Ashley Tisdale (*High School Musical*), this animated comedy sees two stepbrothers attempt to make their summer vacation count by

building innovative creations, such as the world's largest popsicle. Set to debut January 2008 with the first of 26 half-hours.

*High School Musical 2*: This kid-cult-classic sequel (live-action,

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long form) hits the small screen Aug. 17.

**The Latest Buzz:** This live-action comedy, which premieres March 2008 with 13 half-hours, follows the lives of five 14-year-olds running a teen magazine. A broadband preview will be podcast in 13 short-form segments.

## TELETOON

(Astral Media, Corus)

**AMA:** English 64,900

Available in both English and French in over seven million Canadian homes, Teletoon brings kids', youth and adult programming together under one umbrella. Advertisers can get broadcast advertising, customized promotions, innovative product placements and branded web games. The website, teletoon.com, sees over 1.3 million visitor sessions each month.

**Profile:** Earlier this year, the brand was updated to resonate with

smart, savvy kids two-11 (primary) and 12-17 (secondary).

**Buzz:** *Shaggy and Scooby-Doo*

*Get a Clue:* (English and French networks) Scooby is back in September for a 10th edition with a new look. The 13-part half-hour series sees Scoob in a more action-oriented role.

*Ricky Sprocket:* (English and French) From the Oscar-winning team behind *Bob and Margaret*, this half-hour comedy takes a look at the world's biggest child movie star.

*Total Drama Island:* (English and French) The makers of *6TEEN* unveil this animated reality TV show follows 22 adolescents in a beat-up, bug-infested summer camp in Northern Ontario.

## TELETOON RETRO (New network launching in October)

(Astral Media, Corus)

The new digital service is a source of uncut classic cartoons like *Fat*

*Albert*, *Tom And Jerry* and *The Flintstones*. It's expected to be one of the largest Canadian digital network launches ever in over two million households from day one. A one-hour Retro block will air on the main network from 8 to 9 p.m. beginning in September, before the October launch.

**Profile:** Anticipated to be adults 25-44 with considerable family reach as parents watch classics with their kids.

## FRENCH

### CANAL VIE

(Astral Media)

**AMA:** 30,200

Canal Vie offers women simple, accessible solutions for everyday life.

**Profile:** Women 25-54. About 70% of the channel's viewers are female, the highest concentration in Quebec TV.

**Buzz:** *30 jours:* From Morgan Spurlock (*Super Size Me*) comes this 12-part series exploring his experiences dealing with life situations different from his own. In one episode, he freezes his assets and tries to start over in a new city on minimum wage.

*Le goût de Louis:* Chef Louis puts together meals for various people in his life.

## HISTORIA

(Astral Media)

**AMA:** 11,800

Docs and fiction examine events that have shaken the planet.

**Profile:** The 25-54 audience skews male, almost half of whom have attended college or university.

**Buzz:** *À vos marteaux:* Hosted by Serge Postigo, each episode will give a viewer the opportunity to remodel a room, based on the charm of a favourite antique. A historian will also trace the origins of the object. ■



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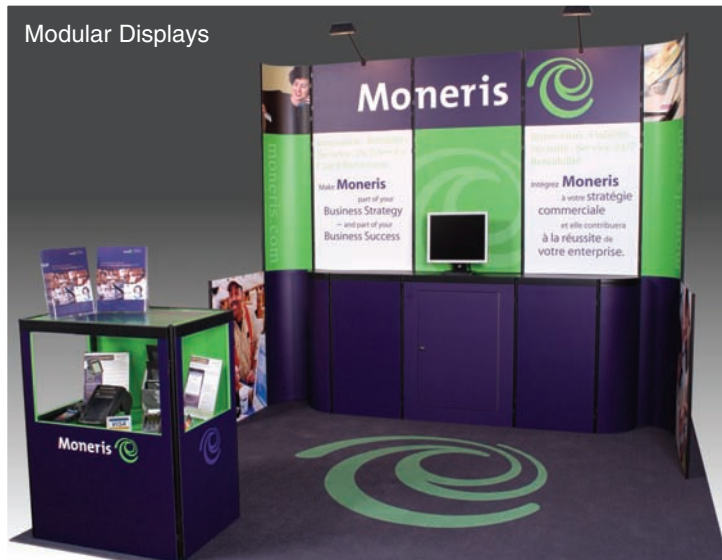


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# The Shows

## CTV

By Annette Bourdeau

### Big Bang Theory CTV/CBS

**Mondays, 8:30-9:00 p.m.**

**the story:** Two nerds try to interact with their attractive female neighbor.

**the cast:** Johnny Galecki (*Roseanne*), Jim Parsons (*Judging Amy*), Kaley Cuoco (*8 Simple Rules*).

**the backing:** Exec producers Chuck Lorre (*Two and a Half Men*), Bill Prady (*Gilmore Girls*). From Warner Bros. Television.

**the verdict:** The premise, writing and acting are solid enough to keep people from changing the channel between *Corner Gas* and *Two and a Half Men*.

### Big Shots CTV/ABC

**Thursdays, 10-11:00 p.m.**

**the story:** A dramedy following the personal and professional antics of four CEOs.

**the cast:** Michael Vartan (*Alias*), Dylan McDermott (*The Practice*), Christopher Titus (*Titus*), Joshua Malina (*The West Wing*, *Sports Night*).

**the backing:** Exec producers Jon Harmon Feldman (*American Dreams*), Charles McDougall (*Desperate Housewives*). From Warner Bros. Television.

**the verdict:** Think *Desperate Housewives* starring men. With a good cast and witty dialogue, this one should easily hook the sizeable *DH* fan base and also appeal to the *Grey's Anatomy* crowd, which CTV has this leading out of.



*Dirty Sexy Money* may have competition in its Sunday timeslot

### Dirty Sexy Money CTV/ABC

**Sundays, 10-11:00 p.m.**

**the story:** An idealistic lawyer gets roped into representing a rich, corrupt and outrageous family, putting a strain on his integrity and family life.

**the cast:** Peter Krause (*Six Feet Under*), Donald Sutherland (everything), William Baldwin (*The Squid and the Whale*).

**the backing:** Exec producers Craig Wright and Greg Berlanti (*Brothers & Sisters*), Peter

Horton (*Grey's Anatomy*), Matt Gross (*Day Break*), Bryan Singer (*Superman Returns*). From ABC Studios.

**the verdict:** It's good. But it might not be good – or different – enough to lure people away from competing family drama *Brothers & Sisters* on Global. This will be a showdown.

### Gossip Girl CTV/CW

**Tuesdays, 7-8:00 p.m.; 8-9:00 p.m. following conclusion of *Dancing with the Stars***

S  
H  
O  
W  
S

OUR VIEWERS ARE

adventurous

Purchased hiking boots • **INDEX 123**  
Does archery • **INDEX 217**  
Used a dating service • **INDEX 157**







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Grey's spinoff *Private Practice* has the cast and backing – but will it live up to the hype?

**the story:** Teen drama about affluent prep school kids in Manhattan.

**the cast:** Blake Lively (*Accepted*), Leighton Meester (*Surface*).

**the backing:** Exec producers Josh Schwartz and Stephanie Savage (*The OC*), Bob Levy, Leslie Morgenstein (*Sisterhood of the Traveling Pants*). From Alloy Entertainment, Warner Bros. Television and CBS Paramount Television.

**the verdict:** This one's certain to have a built-in audience in fans of the popular novels of the same name. It could fill the void left by *The OC*'s departure.

#### Moonlight

CTV/CBS

Fridays, 9-10:00 p.m.

**the story:** An un-dead PI tries to use his powers to protect the living and help a pretty young crime reporter.

**the cast:** Alex O'Loughlin (*The Invisible*), Amber Valletta (*Hitch*).

**the backing:** Exec producers Rod Holcomb

(*ER*), Joel Silver (*The Matrix*). From Warner Bros. Television.

**the verdict:** The unknown O'Loughlin doesn't seem charismatic enough to carry this, and the plot isn't original enough to help it develop a cult following. Paired with an unfortunate Friday night timeslot, the odds aren't in this one's favour. Then again, its lead-in is *Ghost Whisperer* (the hit nobody expected). Tough to call.

#### Private Practice

CTV/ABC

Wednesdays, 8-9:00 p.m.

**the story:** A newly divorced neonatal surgeon, played by Kate Walsh, leaves Seattle Grace Hospital for a new start at a private practice in Los Angeles in this highly promoted *Grey's Anatomy* spin-off.

**the cast:** Walsh, Tim Daly (*Wings*), Taye Diggs (*Day Break*).

**the backing:** Exec producers Shonda Rhimes (*Grey's Anatomy*). From ABC Studios.

**the verdict:** Consider that Walsh was signed to only a few episodes of *Grey's* before joining the

cast full-time. Her fan-favourite status bodes well for this one. Plus, early buzz is positive.

#### Pushing Daisies

CTV/ABC

Tuesdays, 8-9:00 p.m.

**the story:** A mild-mannered pie-maker has the ability to bring the dead back to life with his touch, but if he touches them again, they die forever. Things get complicated when he revives his childhood sweetheart.

**the cast:** Lee Pace (*The Good Shepherd*), Anna Friel (*Rogue Trader*), Chi McBride (*Boston Public*).

**the backing:** Exec producers Dan Jinks and Bruce Cohen (*Traveler*), Barry Sonnenfeld (*Men in Black*), Bryan Fuller (*Dead Like Me*, *Heroes*). From The Jinks/Cohen Company and Warner Bros. Television.

**the verdict:** Original, engaging and very Tim Burtonesque. Already getting a lot of positive Internet buzz. This one just might develop a cult following.

## Global

By Annette Bourdeau

#### Journeyman

Global/NBC

Mondays, 10-11:00 p.m.

**the story:** "Romantic mystery-drama" about a newspaper reporter who keeps inexplicably travelling through time, presumably to change people's lives.

**the cast:** Kevin McKidd (*Rome*).

**the backing:** Exec producers Kevin Falls (*The West Wing*), Alex Graves (*The Practice*). From 20th Century Fox Television.

**the verdict:** It leads out of *Heroes*, but it's up against *CSI: Miami* on CTV. Early buzz is divided between those who see it as the next *Quantum Leap* and those who find it disorienting. \*Tidbit: NBC is claiming it's the highest-testing drama it's had in the past five years.

OUR VIEWERS ARE  
hip

Uses hair straightening gel • INDEX 277  
Listens to rap/hip hop music • INDEX 144  
Uses pencil eye shadow • INDEX 169







Thursday  
JUNE  
**28**  
5:00 p.m.

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Man oh man! Global's hoping its series of shows – most with male leads – will be attractive to viewers. From left: *Journeyman*, *Back to You*, *Life*

**Cane**  
**Global/CBS**

**Tuesdays, 10-11:00 p.m.**

**the story:** A multigenerational drama about a wealthy Cuban-American clan living in Miami who own a successful sugar/rum business. CBS is touting it as not only a meaty family drama reminiscent of *The Godfather*, but also a history lesson about the plight of Cuban exiles.  
**the cast:** Jimmy Smits (*The West Wing*), Hector Elizondo (*Chicago Hope*).

**the backing:** Exec producers include Cynthia Cidre (*The Mambo Kings*), Jonathan Prince (*American Dreams*), Jimmy Iovine (*8 Mile*). From CBS Paramount Network Television.

**the verdict:** Will likely do well with the Latino American target, who may appreciate the Spanish mixed into the dialogue. Not sure if the abundance of family drama, attractive actors and ongoing history lesson will be enough to hook average Canadians and lure them away from CTV's *Law and Order: SVU*.

**Back to You**  
**Global/Fox**

**Wednesdays, 8-8:30 p.m.**

**the story:** A bigshot news anchor loses his prime Los Angeles post after an embarrassing tirade is caught on tape and spreads on YouTube. Winding up back where he got his start as an anchor in Pittsburgh, he is reunited

with a former flame as co-anchor. Sexual tension abounds.

**the cast:** Kelsey Grammer (*Frasier*), Patricia Heaton (*Everybody Loves Raymond*), Fred Willard (*Anchorman*).

**the backing:** Executive producers Steven Levitan (*Just Shoot Me*), Christopher Lloyd (*Frasier*), director James Burrows (*Cheers*). From 20th Century Fox Television.

**the verdict:** With a strong, familiar cast and solid writing, this one's poised to quickly attract a loyal following of traditional sitcom fans.

**Life**  
**Global/NBC**

**Wednesdays, 10-11:00 p.m.**

**the story:** A zany detective returns to the force after spending years behind bars for a crime he didn't commit. Oh yeah, he's suddenly filthy rich after getting a big settlement for his lost time.

**the cast:** Damian Lewis (*Band of Brothers*), Melissa Sagemiller (*Sleeper Cell*).

**the backing:** Exec producers Rand Ravich (*The Astronaut's Wife*), Far Shariat (*Confessions of a Dangerous Mind*), David Semel (*Heroes*). From NBC Universal Television Studios.

**the verdict:** Those who like quirky heroes (think *House*) will take to this cop dramedy. However, its slot following mediocre ratings performer *Bones* and facing off against *CSI: New York* on CTV probably won't help.

**Canterbury's Law**  
**Global/Fox**

**Midseason, timeslot TBD**

**the story:** A courtroom drama following a cantankerous defense lawyer who isn't afraid to bend the rules. Her career ambitions strain her relationship with her husband, a law professor. Sort of a female version of *Shark*.  
**the cast:** Julianna Margulies (*ER*).

**the backing:** Exec producers include Denis Leary (*Rescue Me*) and Jim Serpico (*Rescue Me*). From Sony Pictures Television and Apostle.

**the verdict:** The market is already saturated with courtroom dramas. Timeslot will be key.

**Swingtown**  
**Global/CBS**

**Midseason, timeslot TBD**

**the story:** Set in 1970s suburbia, *Swingtown* follows one family's move into an affluent new neighborhood where the neighbors like to swing.

**the cast:** Grant Show (*Melrose Place*), Molly Parker (*Deadwood*).

**the backing:** Exec producers Mike Kelley (*The OC*), Alan Poul (*Six Feet Under*). From CBS Paramount Network Television.

**the verdict:** Sexy, unique, fun and compelling. Very HBO. Global would be wise to give this one a juicy timeslot.

OUR VIEWERS ARE

homebodies

Purchased puzzles and board games • **INDEX 126**  
Bought home theatre equipment/ stereo equipment • **INDEX 130**  
Remodelled kitchen • **INDEX 120**





## E!

By Annette Bourdeau

### Viva Laughlin

E!/CBS

Sundays, 7-8:00 p.m.

**the story:** A musical, er, drama, um, comedy about an entrepreneur sinking everything he's got into opening a luxury casino in Laughlin, Nevada.

**the cast:** Lloyd Owen (*Miss Potter*), Melanie Griffith (*Working Girl*), guest starring Hugh Jackman (*X-Men*).

**the backing:** Exec producers Hugh Jackman, Paul Telegdy (BBC Television), John Palermo (*X-Men*), Bob Lowry (*Huff*), Peter Bowker (*Viva Blackpool*), Gabriele Muccino (*The Pursuit of Happyness*). From CBS Paramount Network Television.

**the verdict:** It's a bit jarring when the plot jumps from business thriller to family drama to karaoke time, with actors singing along to pop songs by artists like Blondie and the Rolling Stones. This is based on the popular British miniseries *Viva Blackpool*, but it's hard to say who — if anyone — this will appeal to.

### K-Ville

E!/Fox

Mondays 9-10:00 p.m.

**the story:** A cop drama set in post-Katrina New Orleans about trying to clean up the city so people will move back home.

**the cast:** Anthony Anderson (*The Shield*).

**the backing:** Exec producer Jonathan Lisco (*Jack & Bobby*). From 20th Century Fox Television.



Above: Lucy Liu headlines *Cashmere Mafia*; below: the cast of *K-Ville*

**the verdict:** Interesting premise, but tough timeslot up against *Heroes* on Global and *Two and a Half Men* on CTV.

### Cashmere Mafia

E!/ABC

Tuesdays, 9-10:00 p.m.

**the story:** Four female execs cope with the costs that come with their success.

**the cast:** Lucy Liu (*Ally McBeal*), Frances O'Connor (*Iron Jawed Angels*), Miranda Otto (*The Lord of the Rings*), Bonnie Somerville (*NYPD Blue*).

**the backing:** Exec producers Darren Star (*Sex and the City*), Kevin Wade (*Working Girl*).

**the verdict:** Of all the new shows being billed as the next *Sex and the City*, this is the only one that may actually deliver on that promise. But it's likely to get trounced up against *House*, *Dancing with the Stars* and *The Tudors*.



### Kid Nation

E!/CBS

Wednesdays, 8-9:00 p.m.

**the story:** Reality show about 40 kids tasked with rebuilding and running a ghost town in New Mexico without any help from adults.

**the cast:** Forty children.

**the backing:** Exec producer Tom Forman (*Extreme Makeover*).

**the verdict:** As silly as the premise sounds, people love watching kids accomplish amazing feats. Could catch on.

### Bionic Woman

E!/NBC

Wednesdays, 9-10:00 p.m.

**the story:** When a pretty young bartender almost dies in a car crash, her bioethics professor boyfriend saves her by turning her into a "bionic woman."





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# FALL TV PREVIEW

**the cast:** Michelle Ryan (*EastEnders*), Katee Sackhoff (*Battlestar Galactica*), Mae Whitman (*Arrested Development*), Miguel Ferrer (*Crossing Jordan*).

**the backing:** Exec producers David Eick (*Battlestar Galactica*). From NBC Universal Television Studio.

**the verdict:** With a strong cast, solid writing and a considerable push from NBC, this could very well secure a loyal fanbase, à la *Battlestar Galactica*.

## Women's Murder Club E!/ABC

**Fridays 9-10:00 p.m.**

**the story:** Four professional women – a detective, D.A., medical examiner and journalist – team up to solve murder cases and dish girl talk.

**the cast:** Angie Harmon (*Law & Order*).

**the backing:** Exec producers Scott Winant (*Huff*), Joe Simpson (father of Ashlee and Jessica), Brett Ratner (*Prison Break*), James Patterson (author, *Women's Murder Club*). From 20th Century Fox Television.

**the verdict:** While Harmon is good as the lead on this offering based on the novels by James Patterson, the rest of the cast is weak and the writing is cheesy. It's certainly not the next *Sex and the City*, as it's being billed.

## Life is Wild E!/CW

**Midseason, timeslot TBA**

**the story:** A New York veterinarian moves his newly blended family to live in a rundown lodge in South Africa.

**the cast:** Leah Pipes (*Clubhouse*), Brett Cullen (*Friday Night Lights*).

**the backing:** Exec producers Michael Rauch (*Love Monkey*), Charlie Pattinson and George Faber (*Wild at Heart*). From CBS Paramount Television, Warner Bros. Television and Company Pictures.

**the verdict:** Based on the British series *Wild at Heart*, this is an engaging, well-executed family drama with broad appeal.

# CBC

By Mary Dickie

## Heartland

**Sundays, 7-8:00 p.m.**

**the story:** The Flemings – grandpa, newly motherless daughters and estranged dad – try to keep their Alberta horse-rescue ranch in business while dealing with family and social issues.

**the cast:** Chris Potter (*Zoe Lister-Jones: Wild Card*), Amber Marshall.



CBC execs are hoping to be psyched about ratings for *No Opportunity Wasted* (above) and *Heartland*

**the backing:** Produced by the CBC.

**the verdict:** The net is banking on the enduring appeal of stories about young girls and horses as well as writing by Heather Conkie, who's worked on *Road to Avonlea*, and Leila Basen, one of the lead writers on *Bon Cop*, *Bad Cop*. The series of novels, which inspired the show, have sold 6.5 million copies worldwide.

## The Tudors

**Tuesdays, 9-10:00 p.m.**

**the story:** The exploits of King Henry VIII when he was a charismatic young stud rather than a fat, unhealthy old man, changing the roles of church and state and chasing skirts at his court.

**the cast:** Jonathan Rhys Meyers (*Match Point*, *Elvis*), Sam Neill (*Jurassic Park*).



**the backing:** A Canada-Ireland coproduction by Toronto's Peace Arch Entertainment in association with CBC and Showtime.

**the verdict:** Intrigue, murder, lots of sex and a mesmerizing performance by Rhys Meyers should draw viewers in Canada as well as the U.S., where its April debut was

Showtime's highest-rated premiere in three years.

**No Opportunity Wasted**  
**Wednesdays, 8:30-9:00 p.m.**

**the story:** A reality series in which contestants face their fears and accomplish something that challenges them.

**the cast:** Hosted by *The Amazing Race*'s Phil Keoghan.

**the backing:** Produced by Suddenly SeeMore Productions, which specializes in travel, adventure and doc TV.

**the verdict:** *The Amazing Race* is a hit, *NOW* has been a hit in New Zealand – and audiences like to see people swimming with sharks.

**Who Do You Think You Are?**  
**Thursdays, 7:30-8:00 p.m.**

**the story:** A reality show in which 13 famous Canadians uncover their family histories.

**the cast:** Randy Bachman, Don Cherry.

**the backing:** CBC production based on the BBC show.

**the verdict:** Genealogy is always popular, and lots of people will want to know where Cherry got his fashion sense.

**Torchwood**  
**Fridays, 9-10:00 p.m.**

**the story:** Sci-fi drama based on a covert organization investigating paranormal activities in Wales.

**the cast:** John Barrowman (*The Producers*), Eve Myles (*EastEnders*).

**the backing:** Commissioned by the BBC, and created by Russell T. Davies, who was behind the British version of *Queer as Folk*, which was a hit.

**the verdict:** As a spin-off of the long-running cult fave *Dr. Who*, but with more adult themes, it should have a good shot despite its Friday night slot.

**St. Urbain's Horseman**  
**TBD**

**the story:** Miniseries based on Mordecai Richler's comic novel about a guilt-ridden Canadian director living in London who fantasizes about a more valiant, adventurous life.

**the cast:** David Julian Hirsh (*Naked Josh*), Andrea Martin (SCTV), Elliott Gould (*Ocean's 13*).



Jonathan Rhys Meyers stars as a young, hot King Henry VIII in CBC's highly touted *The Tudors*

**the backing:** Exec producer is Galafilm Productions' Arnie Gelbart (*The Great War*).

**the verdict:** A classic Canadian novel, a great cast – what more do we want?

**Triple Sensation**  
**TBD**

**the story:** A kind of highbrow *Canadian Idol* in which young Canadian actors, dancers and singers vie for a scholarship at a theatrical training institution anywhere in the world.

**the cast:** Judges include actress Cynthia Dale, composer Marvin Hamlisch and impresario Garth Drabinsky.

**the backing:** Drabinsky is a producer.

**the verdict:** Depends on how bottomless our appetite is for talent shows.

## CHUM

By Jesse Kohl

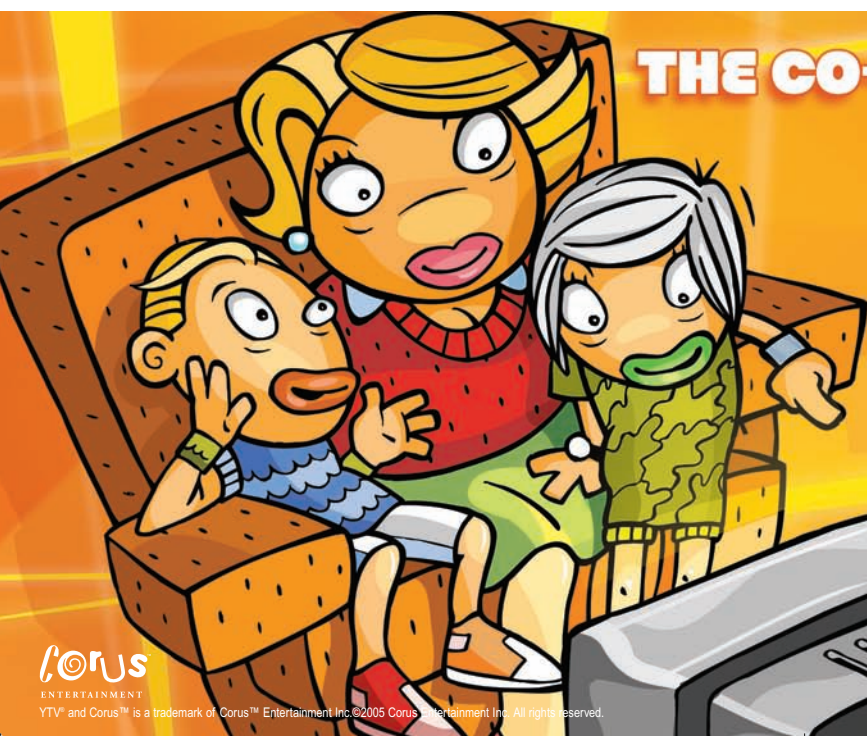
**Blood Ties**  
**Citytv/Space**  
**Mondays, 8:00 p.m.**

**the story:** An attractive ex-cop turned private investigator with a degenerative eye disorder solves supernatural crimes with help from a 450-year-old vampire.

**the cast:** Christina Cox (sporadic parts on *Numb3rs*, *House*).

**the backing:** Insight Film Studios and Kaleidoscope Productions.

**the verdict:** The show's got horror, romance, comedy, the CN Tower – and it's based on the *Blood Books* by Tanya Huff, which may



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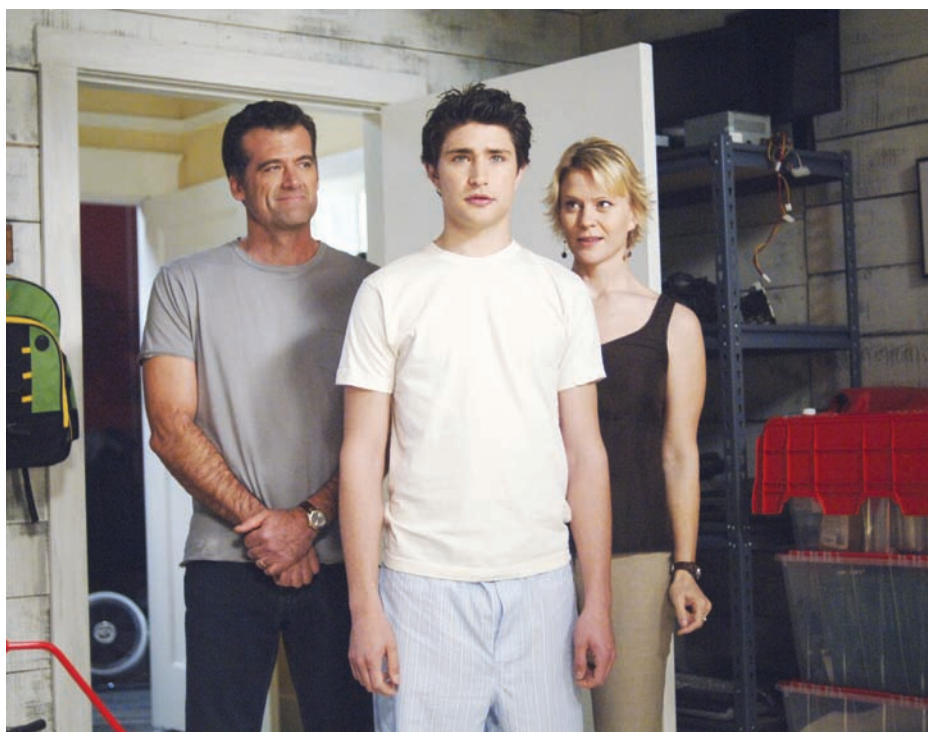
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CHUM understandably picked up very few shows. Fall's offerings include *Kyle XY* (above) and *Terminal City*

draw a following for the TV series. The Canadian production premiered in March on Lifetime in the U.S. This fall, it goes up against *Prison Break*, *Dragons' Den* and *Dancing with the Stars*, which may prove to be a challenge.

## Chuck

Citytv/Space/NBC

Tuesdays, 9-10:00 p.m.

**the story:** A geeky gamer becomes a powerful weapon for government agents to stop terrorist plots.

**the cast:** Zachary Levi (*Less Than Perfect*).

**the backing:** Exec producer/writer Josh Schwartz (*The OC*, *Gossip Girl*).

**the verdict:** The show's quirky, cool, funny and it's got good pacing. You want Chuck to get a girl, you want him to save the world and you want him to kick some ass. It's a strong and distinct alternative to *Dancing with the Stars* and *The Tudors*.

## Reaper

Citytv/Space/CW

Tuesdays, 10-11:00 p.m.

**the story:** A guy turns 21 only to find out he's got to spend the rest of his life as a supernatural bounty hunter capturing fugitives who've escaped from hell.

**the cast:** Bret Harrison (*The Loop*, *Orange County*), Nikki Reed (*The OC*).

**the backing:** Exec producer Kevin Smith (*Clerks*, *Dogma*).

**the verdict:** This is a solid show that moves along with some great effects. It's a good follow-up for fans of *Buffy the Vampire Slayer*.

## Terminal City

Citytv

Thursdays, 10-11:00 p.m.

**the story:** A woman who runs a failing reality TV show is diagnosed with breast cancer, and, as her life changes, she turns the reality series into a hit.

**the cast:** Maria del Mar (*Blue Murder*).

**the backing:** CHUM Television, Movie Central and The Movie Network.

**the verdict:** *Terminal City* has already racked up accolades from press since it aired on TMN in 2005, and has won awards for acting and directing. The story touches all the right buttons – sexuality, fear, comedy, loss, life and death.

## Kyle XY

A-Channel/Space/ABC

TBD

**the story:** Young Kyle wakes up in a forest naked and wanders into society with no social or communication skills and no belly button. A family takes him in and he soon begins to demonstrate amazing abilities.

**the cast:** Matt Dallas (*Endgame*).

**the backing:** Producer/writer J. Mackye Gruber (writer/director, *The Butterfly Effect*).

**the verdict:** The show's pilot pretends to be intriguing, but it's not. There's also an attempt to be cute by using a *Wonder Years*-like voice-over that describes Kyle's first-time experiences, but that fails miserably, too. Ultimately, it was painful to watch.

## Across the River to Motor City

Citytv

TBD

**the story:** Insurance investigator Ben Ford leads a mystery that spans four decades when his girlfriend disappears. Her body turns up, as does his daughter, who wants to unravel Ben's secrets, which he will risk everything to keep.

**the cast:** Sasha Roiz (*Jeff Ltd.*).

**the backing:** Devine Entertainment, Jonsworth Productions.

**the verdict:** No preview DVDs were available, but the show sounds promising. Then again, promises can be broken. ■





This Fall on **Global** and **E!**  
can only be described as

**BIGGER,  
BETTER,  
BEST!**

From time travelers to cops that practice Zen, high rolling gamblers who sing and dance, to a new take on an old favourite. From comedies, to unscripted to dramas, both **Global** and **E!** offer diverse schedules with the shows that everyone is talking about.

Where else can you find Kelsey Grammer, Patricia Heaton, Lucy Lui, Juliana Margulies, Tom Selleck and Jimmy Smits joining James Woods, Calista Flockhart, Howie Mandel, Hugh Laurie and Sally Field?

**Global** and **E!** offer the freshest primetime schedules in the country without sacrificing reliability or consistency. And with a proven track record of programming acquisitions – picking 9 of the 13 returning shows from the past year – **CanWest** is poised to build on its success and keep the ratings momentum into the 07/08 season.

See what Fall has to offer on **Global** and **E!** **Everything Entertainment.**

**Global**



**CanWest  
mediaworks**  
inform. enlighten. entertain.

[www.canwestmediaworks.com](http://www.canwestmediaworks.com)





# the national\* fall tv schedule 2007/08

<b>MON.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Fashion File	Dragons' Den		Intelligence		The National		The Hour	
Citytv	Friends	Access Hollywood	<b>Blood Ties</b>		Stargate SG1		Bachelor		CityNews Tonight	Star! Daily
CTV	ETalk	Jeopardy	Dancing with the Stars			Corner Gas	CSI: Miami		CTV National News	CTV News
Global	Enter. Tonight Cda.	Entertain. Tonight	Prison Break		Heroes		<b>Journeyman</b>		News Final	Enter. Tonight Cda.

<b>TUES.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Just for Laughs	Rick Mercer Report	Hour Has 22 Min.	<b>The Tudors</b>		The National		The Hour	
Citytv	Friends	Access Hollywood	Beauty & the Geek		<b>Chuck</b>		<b>Reaper</b>		CityNews Tonight	Star! Daily
CTV	<b>Gossip Girl</b>		<b>Pushing Daisies</b>		Dancing with the Stars		Law & Order: SVU		CTV National News	CTV News
Global	Enter. Tonight Cda.	Entertain. Tonight	NCIS		House		<b>Cane</b>		News Final	Enter. Tonight Cda.

<b>WED.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Marketplace	Little Mosque	<b>No Opportunity</b>	the fifth estate		The National		The Hour	
Citytv	Friends	Access Hollywood	America's Next Top Model		Great Movies				CityNews Tonight	Star! Daily
CTV	ETalk	Jeopardy	<b>Private Practice</b>		Criminal Minds		CSI: New York		CTV National News	CTV News
Global	Enter. Tonight Cda.	Entertain. Tonight	<b>Back to You</b>	'Til Death	Bones		<b>Life</b>		News Final	Enter. Tonight Cda.

<b>THURS.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	<b>Who Do You Think?</b>	The Nature of Things		Doc Zone		The National		The Hour	
Citytv	Friends	Access Hollywood	Ugly Betty		Supernatural		<b>Terminal City</b>		CityNews Tonight	Star! Daily

CTV	ER		CSI		Grey's Anatomy		<b>Big Shots</b>		CTV National News	CTV News
Global	Enter. Tonight Cda.	Entertain. Tonight	Survivor		The Office		My Name Is Earl	Shark	News Final	Enter. Tonight Cda.
<b>FRI.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Cdn. Antiques Road.	Royal Cdn. Air Force	Mercer (encore)	<b>Torchwood</b>		The National		The Hour	
Citytv	Friends	Access Hollywood	Men in Trees		Great Movies				CityNews Tonight	Ed & Red's Night Pty
CTV	ETalk	Jeopardy	Ghost Whisperer		<b>Moonlight</b>		Without a Trace		CTV National News	CTV News
Global	Enter. Tonight Cda.	Entertain. Tonight	Friday Night Lights		Las Vegas		Numb3rs		News Final	Enter. Tonight Cda.

<b>SAT.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Hockey Night in Canada									
Citytv	Stargate Atlantis		Battlestar Gallactica		Great Movies				CityNews Tonight	Sex TV
CTV	W-Five		Crime Time		Whistler		Crime Time		CTV National News	CTV News
Global	Andromeda		Risk Takers		Painkiller Jane		Global Currents		News Final	Saturday Night Live

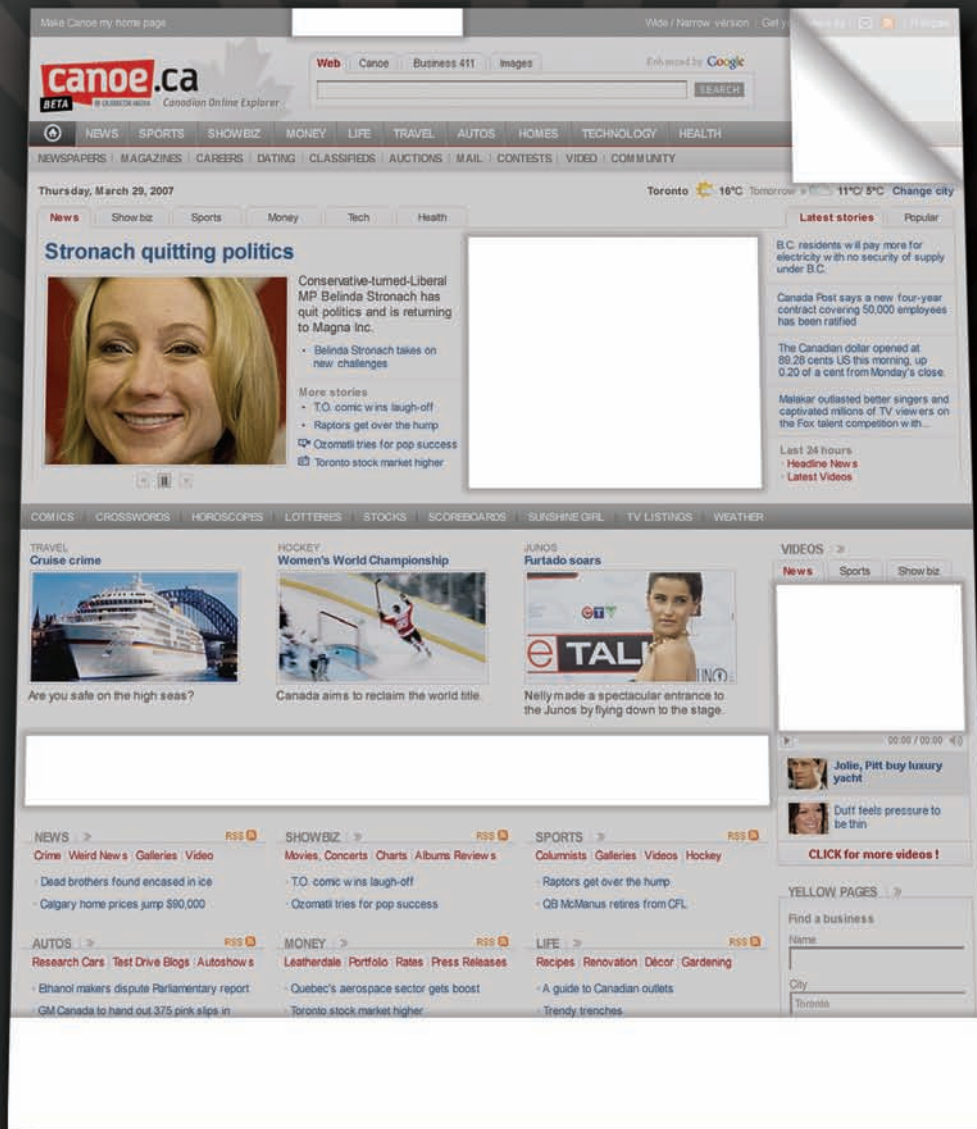
<b>SUN.</b>	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	<b>Heartland</b>		Movies/Specials				CBC News: Sunday Night		the fifth estate	
Citytv	Everybody Ht Chris	Speakers Corner	Behind the Movies	Bravo!Fact Presents	Great Movies				CityNews Tonight	Ed & Red's Night Pty
CTV	Law & Order: Criminal Intent		Cold Case		Desperate Housewives		<b>Dirty Sexy Money</b>		CTV National News	CTV News
Global	Simpsons & Co.	<b>Kink in My Hair</b>	The Simpsons	King of the Hill	Family Guy	American Dad	Brothers & Sisters		News Final	Focus Ontario

## notes

\*This covers the national networks' schedules, except for Citytv's listings which refer to Citytv Toronto's schedule. City has minor changes in other markets. All information is tentative and subject to change. Bold indicates new programs. This chart is current as of June 7/07.



# The obvious choice



**There's nothing discreet about the advertising opportunities available on Canoe's new and improved home page.** Superbly situated throughout the redesigned portal to Canada's premier content site, these eye-popping new ad formats stand out to give you superior visibility on a web page your very prospects helped create.

Through focus groups and online surveys, consumers had their say and we listened. The result: a great-looking, easy-to-navigate home page that features rotating top stories, cleaner content categories and a new video platform – plus ads that pop.

Given the 7.8 million\* unique monthly visitors Canoe generated before this little facelift, the sky is clearly the limit with this latest innovation.

To place an ad or learn more, contact your Canoe account manager today:

**In Montreal:**  
T. (514) 847-9155  
E. infoventes@canoe.ca

**In Toronto:**  
T. (416) 947-2154  
E. adsales@canoe.ca



QUEBECOR MEDIA

\*Source: comScore Media Metrix April 2007.

# Integrating Interactive

Sponsored Supplement

## Advertisers interact with the Web

When it comes to the Internet, Canadians are wired. As of May 2007, just over 23 million Canadians used the Internet, according to ComScore Media Metrix Canada. Almost two-thirds of Canadian Internet users connect to the Web every day; just under one-quarter reported using it 10 or more hours during a typical week. That's a lot of eyeballs focused on the Web, and advertisers are noticing.







Online ad spending in Canada hit record numbers – \$1.01 billion in 2006, with growth projected to reach \$1.33 billion by the end of this year, according to the Interactive Advertising Bureau of Canada (IAB Canada), which attributes the jump to increased integrated ad campaigns, rich media, video pre-rolls (embedding video advertisements in Web videos) and the arrival of online advertising networks and big brand advertisers.

However, many ad agencies still consider online advertising as an afterthought. Even if ad agencies buy spots online, they often think in terms of static banner ads that do not take advantage of the interactive potential of the Web. In order to highlight the variety of creative possibilities within individual campaigns and how online can both lead and support “the big idea”, IAB Canada invited leading off- and online creative directors and other advertising agency executives to an Online Creative in Canada event, held in Toronto, on May 31.

“Creative matters, and the Web presents a huge opportunity for creative people,” keynote speaker Andreas Combuechen, CEO and Chief Creative Officer of Atmosphere, the New York-based digital arm of BBDO North America, told the gathering.

## SKETCH HERE



**The Pen campaign drove a 24% increase in consumer perception of GE as a leading-edge company, and resulted in over 5 million sketches shared across 200 countries**

“There is a new paradigm in town,” he said. Online users are programmers, scheduling where they will visit, when they will visit and how long they will spend on sites. However, they also influence each other – rating what they see and informing friends about compelling content. Online advertising can create buzz and word of mouth or viral traffic, but it requires “a different kind of creative energy than traditional ad agencies bring to TV and magazine advertising.”

Combuechen demonstrated a number of creative, interactive online campaigns that engaged viewers, boosted brand awareness and drove sales. For instance, when GE

wanted to re-ignite consumers’ positive association with GE as a creative innovator involved in a variety of technological advancements in emerging global industries, it engaged visitors at the campaign’s Website with two simple yet effective taglines: “Good Ideas Start With A Sketch” and “Great Ideas Are Created Together”. Visitors used rich media and a pen to draw sketches that they could then email to others. They could also invite friends to the site and collaborate in real time to create group drawings. The campaign led to millions of drawings created by over 10 million visitors from 200 countries. “It shifted brand awareness and

## Targeting a new approach online

In speaking to attendees at IAB Canada’s Online Creative in Canada forum, Andreas Combuechen, CEO and Chief Creative Officer of Atmosphere, advised people to keep online advertising simple and to the point but to marry the creative with the technology. “Don’t just run 30-second commercials online,” which you might be inclined to do because it’s easy to do so, because most Website visitors won’t hang around long enough to view ads unless you give them something to do, he said.

The Web is an interactive medium and the creative should engage visitors.

For instance, when US retailer, Target, wanted to use the Internet to drum up customers for its annual, post-Thanksgiving two-day sale, the company partnered with David Blaine, a stunt magician. Blaine was shackled and placed in a spinning gyroscope that he had to escape from in time for the sale. If he freed himself on time, he could take 100 needy children on a shopping spree at Target. This generated publicity in the mainstream media and Target produced a TV commercial based on the scenario. However, the company also did an extensive online buy and harnessed the power of the Web.

Target let Web surfers view the commercial online, but users could do much more. They could follow Blaine’s attempt to escape in real-time, complete with a countdown clock. Of course, on the event’s home page, visitors could sign up to receive the sales flyer or read an electronic version. They could also post comments and direct others to the page. Target even gave bloggers the code required to post videos of Blaine’s



**The Target 2-day sale cross-platform campaign resulted in site traffic nearly tripling and a 41% growth in sales at Target.com**

escape on their blogs – boosting viral marketing promotion of the event.

People spent a great deal of time on the site, and came back frequently. And what’s more, interactive campaign exposure increased sales an average of \$10 per exposed guest versus \$4 per unexposed guest, with Target.com’s total sales up 41% over 2005 levels, to \$31.2 million.

Now that’s harnessing the power of the Web.

affinity and that shifted the way people think about GE," Combuechen said.

Digital media can do more than associate a positive experience with a brand in the minds of viewers, Combuechen said. Since the effectiveness of digital media can be tracked, advertisers can see how many people viewed an ad, how long they viewed it for, how many interacted with it, how many revisited it, how many informed others of it and how many clicked through to a Website.

That's all well and good when it comes to creating brand awareness or positioning, but some companies need to measure their return on investment. Again, the Web shines. Not only can purchases be tracked, but they can also be tracked by a variety of metrics, including the type of ad, type of creative used, the sites that various ads ran on and other criteria.

"Online is the ultimate in creativity," says Dawna Henderson, president & CEO of henderson bas in Toronto. But it requires a new approach to creativity because interactive experiences let advertisers and consumers dance together. "Do you hear the beautiful music?"

And, as Combuechen said, advertisers know if the creative worked because they can analyse the metrics. For instance, advertisers can lead viewers to electronic

## Sunny Days are Here Again!

The Weather Network is now home to a catalogue of downloadable applets that are available for every platform and nearly every city in Canada. While desktop applications have become a crucial component in the Internet evolution, The Weather Network has used the technology to offer a customized and efficient option for their customers to access their weather information – on their desktop.

Many publishers agree that the desktop space is a unique opportunity for advertisers to position their brands in premium real estate. In the case of the WeatherEye, there is a one-to-one relationship with the customer. The WeatherEye allows advertisers to be associated with valued content that users check throughout the day. The application even alerts the user to severe weather warnings for their city. With over 1.5 million unique visitors a month, media buyers have certainly got their eyes on the WeatherEye.

Join the group of smart advertisers who are looking outside of the browser for new ways to reach their target market. For more information on advertising with the WeatherEye, contact [websales@pelmorex.com](mailto:websales@pelmorex.com) or 1-877-666-6761.



Expanded view of WeatherEye™ desktop product on user's PC

# CONNECT WITH YOUR TARGET™



## Fast Facts:

### Traffic

Page Views: 116 Million\*\*  
Unique Visitors: +4.7 Million\*  
Avg. Minutes/Month: 17\*

### User Profile

A loyal and growing online audience in key target demos: 18-34, 35-54 and 55+.  
Our audience has an affinity to relevant and up-to-date news and information.

### Ad Rates

For media opportunities, specs and information, please visit:  
[canwestmediasales.com](http://canwestmediasales.com)

### Inventory

Banner Ads  
Button Ads  
Co-branding  
Rich Media  
Sponsorship  
All IAB compliant ad units

### Contact Info

CanWest MediaWorks, Sales & Marketing  
250 Yonge Street, Suite 2700, Toronto, Ontario M5B 2L7  
[www.canwestmediaworks.com](http://www.canwestmediaworks.com)

1.877.737.7701

Toronto: 416.593.6556 • Vancouver: 604.605.2977 • Montreal: 514.525.1133

Sources: \*comScore Media Metrix, Total Canada, All Locations, Feb-Apr/07 average

\*\*Omniure SiteCatalyst, Feb-Apr/07 average



coupons that can be redeemed online or printed for in-store redemption. The number of coupons viewed or printed and the number redeemed can be tracked to gauge the effectiveness of the campaign.

Working for a global technology company, Annee Niemczycki, Global Group manager, MSN, from the Premier Media Group, often finds herself juggling creative, technological and regulatory issues. But she knows that great ads can be delivered globally on a variety of technology platforms, on Websites with different policies and in countries with different regulations.

Interactivity does not have to be complex, Niemczycki said. Nor does the technology behind the ad. Streaming video and Flash animation loads quickly with broadband and interactivity can be as simple as letting people looking to decorate “try on” different paint colours or styles of wallpaper. “It’s up to the advertiser to deliver a relevant, cool, thoughtful execution of the ad on a site, one that makes sense to the product advertised,” Niemczycki said.

For instance, peel back ads use teaser images to capture the attention of viewers. When a cursor is placed over a peel back

boundaries, and demonstrate a product, it can be done, said Renée Hill of eyeReturn. If the advertiser wants a cookie to roll across the screen and drop into a glass of milk, it can be done, she said, demonstrating an Oreo cookie doing just that.

“Be creative and work with your technology partners to deliver your vision,” she said.

Interactive media that breaks out of the box of the traditional banner ad space can be rewarding, said EyeWonder’s Ryan Manchec. He then challenged creative directors to break out of their preconceived notions of what online advertising is all about.

Ads that engage viewers reward them and “nothing does that quite like the Internet,” he said. Web analytics have demonstrated that effective online ads can actually generate more interest, leads and even sales, than company Websites can. “And that can be very rewarding for the advertiser.”

Robin Zielin of Eyebaster said that “online is not the new TV.” The Web can be used to play TV commercials, but online advertisers must go beyond that to engage viewers. “Focus on what you want viewers to do and work with your technology partners to find ways to do it.”

Advertisers should be encouraged to let viewers have some fun. For instance, an automotive client might want viewers to click on a link to request a test drive. However, if the creative calls for viewers to take the car for a spin across an obstacle course that unfolds on the Website, that might lead to an increase in test drives booked. “It’s all measurable,” Zielin reminded attendees. Advertisers can find out how many people booked a test drive when they first saw the ad and how many booked it once they took the car for an online spin. “Be creative, look at the stats and base your next moves on real results,” he advised.

Creative and metrics matter, said Pointroll’s Jean Landry. Start with your objective in mind and build your creative to achieve it, just as you would any other campaign, he suggested. But he advised advertisers to remember that the Web is not like any other advertising medium. A visitor can be watching a promotional video and, at any time, click on a link to request a quote – “as long as the technology is set up right.” In other words, there is no reason to create linear online ads that start at the beginning

## Canoe sidebar

In May 2007, TVA, Canoe and AOR Media created a multi-platform initiative using a Web 2.0 framework to target extreme sports fans for McCain pizza pockets.

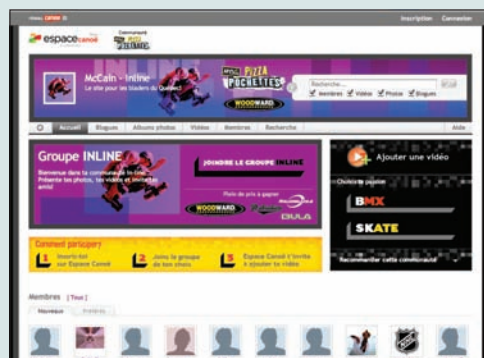
The platform, espacecanoe.ca, is a social networking site which fostered niche communities and where members could meet online and share interests and experiences.

The “McCain Pochettes” space leveraged an established brand in the action sports community, letting them join up to interact with other members by uploading videos and photos or by blogging.

Members also entered to win one of three trips to action sports camps at Woodward West in California.

The viral marketing campaign was supported by print media, e-flyers, television and word-of-mouth campaigns, all of which directed the audience to espacecanoe.ca.

The results were outstanding. Hundreds of new members, photos and videos with entertaining user-generated content thanks to a truly integrated response.



The multi-platform McCain campaign generated consumer response on espacecanoe.ca from the core target group

There are common principles at play, when it comes to great online advertising, she said. In fact, “play” is often one of the common principles because ads need to engage viewers and play is one way of doing so. “Just as with any ad, you have to capture the attention of your audience. But with the Internet, you can hold their interest by giving them something to do,” she said, citing a Workopolis ad that let people click on a skier and race down a slalom course. “People played the game repeatedly, trying to improve their time.” Each time they crossed the finish line, they could click on the Workopolis logo and go to the site. However, even if they chose not to click – perhaps they were not looking for a job or looking to hire – they were exposed to the Workopolis brand.

ad, it performs and that engages the viewer. When an ad for running shoes that used the image of a basketball player peeled back, the player raced across the Website and dunked the ball in a net that appeared on the other side of the site. The viewer could click on links in the ad for more information or close the ad. Either way, the visitor associated the brand with a memorable image.

Advertisers often need help to execute their creativity and several technology companies demonstrated their abilities at the IAB forum.

If the advertiser wants an ad to play audio or video when clicked on, to expand into a micro-site that lets visitors explore options or play games or even have a spokesperson walk on screen, outside the confines of ad

and end with a call to action. "Let the viewer act when the viewer is ready to act." However, you still have to engage viewers and keep them interested and motivate them to act, he said.

Online ads can also be created to serve up customized content based on information that the viewer supplies. In its simplest form, it would enable a big box retailer like Future Shop to present different viewers in different geographical locations with different Boxing Day sale products, based on inventory in different parts of the country, Landry said. With that in mind, online advertisers should not abandon the principles of effective advertising. However, if they want their online ads to be truly effective, they need to turn their creative minds to finding ways to embrace the interactive potential of the Web.

The Internet is here to stay. The advertising industry has to change its definition of creativity and understand the techniques and principles that work online if they want to serve their clients and their clients' customers.

## The Power of Branded Entertainment

Dose.ca, the youth-minded brand of the canada.com network, is demonstrating the power of online creative and integration by allowing advertisers to wrap their brand around sections of the website, as it recently showcased with the LG FUSIC™ mobile phone.

LG Electronics Canada wanted to associate LG FUSIC with the glitz and glamour of celebrity coverage to reflect the cheeky attitude of the brand and product. Dose.ca, with its clever and witty entertainment content, was the perfect match.

Instead of using standard ads, CanWest MediaWorks Inc. set up the creative online to create brand awareness by making Dose.ca visitors think LG FUSIC when they think celebrity ([www.dose.ca/celeb/index.html](http://www.dose.ca/celeb/index.html)). Ultimately, LG FUSIC branded the celebrity experience on Dose.ca.

"With LG FUSIC, our strategy was to own a very targeted space that attracted our core audience and would allow us to emphasize the phone's ability to reflect our customers' unique personalities," said Steve Preiner, Senior Manager, Corporate Marketing, LG Electronics Canada. "By fully integrating into and essentially branding the Dose.ca celebrity channel, we're extending LG FUSIC as a spontaneous and fun peripheral into the realm of entertainment device."

For more information on advertising with CanWest MediaWorks, please contact [cmwinteractivesales@canwest.com](mailto:cmwinteractivesales@canwest.com) or 416-593-6556.



**CanWest helps LG FUSIC™ brand an experience, wrapping seamlessly into online content like the glitz and glamour of Dose.ca's celebrity coverage**

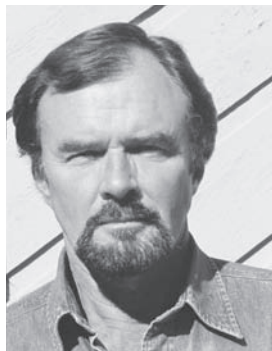
## Look Mom, no browser!

Speak directly to 1.5 Million unique visitors with the WeatherEye Desktop Products



For more information email [websales@pelmorex.com](mailto:websales@pelmorex.com) or call 1.877.666.6761





◀ By Barry Base ▶

## Mac ads join the pantheon

Okay.  
 Rosencrantz and Guildenstern.  
 Burns and Allen.  
 Martin and Lewis.  
 Wayne and Shuster.  
 Bert and Ernie.  
 Sylvester and Tweety.  
 Cheech and Chong.  
 Wait a minute, forget Cheech and Chong.  
 But you can now add Hodgman and Long to  
 this list.

Listen, it is a miracle when one person  
 manages to be consistently, outrageously,  
 classically hilarious for a generation or two.

But to pull off a pair, a team of comic genius  
 status, that's something, man. And to do it as  
 advertising? Forget it. Impossible.

Well, yeah, there was James Garner and  
 Mariette Hartley for Polaroid, back in the  
 seventies, for Chrissakes.

But that just hammers home the point.

As a professional ad critic, kids, I fully buy  
 into the proposition that no ad campaign can  
 be declared classic or even immortal for the  
 mandatory 10 years. (Believe it or not, it took  
 at least that long for the suits and glad-handers  
 to wake up to the fact that Volkswagen, Avis  
 and Beanz Meanz Heinz were classics of their  
 time, but that's another column.)

And as our time is limited here, I'm going  
 out on a limb to nominate John Hodgman and  
 Justin Long as Eternal Flame Worthy in the  
 Pantheon of Advertising, or as the children say,  
 Branding Architect Immortals, when it is built,  
 probably in Cleveland.

Come on.

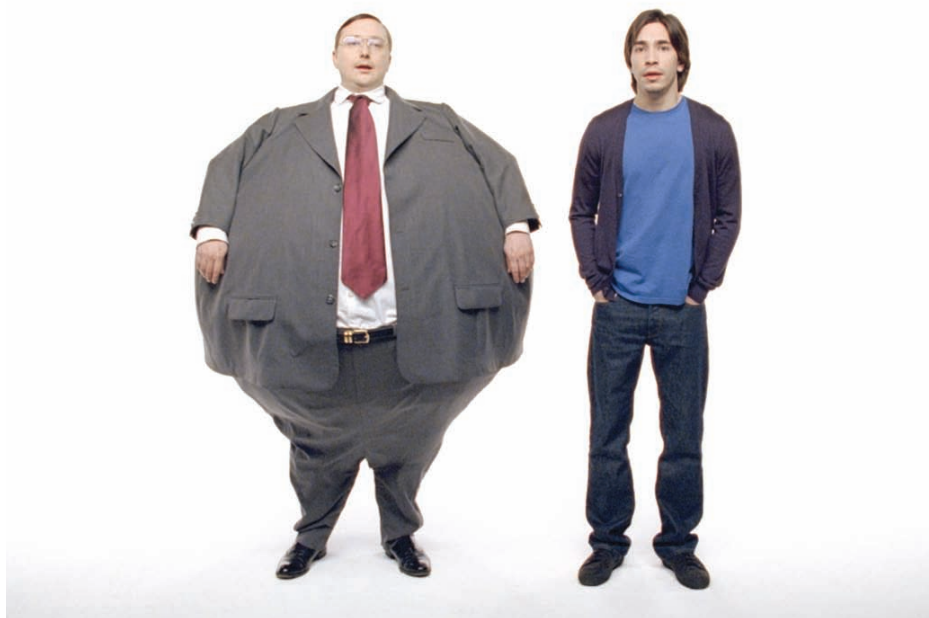
When you hear: "I'm a Mac. And I'm a PC."  
 Everybody in the room shuts up and watches.

This work is so good, it makes the hairs on  
 your arms stand up.

I don't have to tell you about it, 'cause you  
 know most of it, and if you don't, just click  
 on YouTube as I did last night, where there  
 are several hundred "I'm a..." spots of either  
 genuine Mac origin (other countries feature  
 different actors) or spoofs and knock-offs.

It's all there.

The one where the PC freezes up and the  
 Mac rushes from the spot to go look for IT  
 help. The one where the PC is in casts in a  
 wheelchair 'cause someone tripped over his



## When you hear I'm a Mac. And I'm a PC. Everybody in the room shuts up and watches

cord and yanked him off the desk. (Macs have  
 detachable magnetic cords.) The one where  
 the PC catches a virus and faints on camera.  
 The one where they both go to a counselor,  
 which is worth watching just for the  
 body English.

But why is this brilliant advertising, you ask?

Not just because I say so hahahahahahaha.

It's because it follows rules of classically  
 successful advertising.

1. It springs from sound strategy: The underdog  
 takes on the overdog (Hertz vs. Avis, Pepsi vs.  
 Coke) to force the consumer to consider the  
 underdog. (And to thus cast every other wannabe  
 competitor forever into outer darkness!)

2. The casting is exquisite. You know these  
 people. You empathize with both of 'em.

3. The humour arises from the selling points.  
 It is not some unrelated, distracting gag from  
 outta left field stuck on the end to amuse the  
 copywriter's drinking buddies.

4. The selling points (mostly the PC glitches)

are rendered hugely important by the context.  
 All Avis ever hard-promised was clean ashtrays,  
 but in such a context!

5. It is not a one-gag campaign. It can spin  
 out forever, fueled by the three great ingredients  
 of classic advertising: relevance, emotion and  
 surprise. Or until Mac appoints an ad manager  
 who has a nephew at another agency.

Not to be mean, but for your homework  
 assignment, compare and contrast the Bell  
 Canada beavers, Gordon and whatsis, Frank? to  
 see just how wrong you can get something after  
 that heady morning in the boardroom when you  
 pitched the concept to the client and they, like,  
 went ape because it was, like, so Canadian.

Wayne and Shuster made the Sullivan show  
 'cause they were damn funny, not because they  
 were Canadian, munchkins!

---

*Barry Base is president and CD of Barry Base &  
 Partners, Toronto. See highlights of his career to  
 date at [www.barrybaseandpartners.com](http://www.barrybaseandpartners.com).*



◀ By Will Novosedlik ▶

## Bass Pro creates a real alternate world

A few columns back, I groaned about having to give up precious trout fishing time to buy groceries.

The truth is, I am not a trout fisherman. I was speaking metaphorically. But a recent visit to Canada's only Bass Pro Shops Outdoor World, located outside of Toronto, made me think I should take the notion a little more seriously.

If ever there was a retail apotheosis of the hunter/fisherman, this place is it. *Apotheosis* can refer to the elevation of a person to the

not really be called a "World," much less an "Outdoor World." This place is big enough to qualify as an amusement park.

But size is not enough to create the Disney World effect. If it were, we'd all take our family vacations at Wal-Mart. To qualify as a quasi-amusement park, you need to be able to walk in and completely disconnect from the *real* world outside. At Bass Pro, that happens right away. You enter under a waterfall and are greeted by what must be a 10-ft.-high stuffed

grizzly, his teeth bared in a rough welcome.

Then you begin to sense the scale of the place, with its soaring rafters reaching heights that would match a baroque church, and its 360-degree clerestory, which, like those churches, is decorated in carefully executed frescoes depicting archetypal scenes

Everything down to the smallest merchandising category signage and individual product descriptions has been carefully handcrafted with the meticulous obsession of a prizewinning model railroad. All the fixturing is made of carefully hewn wood, including the cash desks. Signs are beautifully handpainted. Merchandise is flawlessly and accessibly displayed.

Whether you are browsing the hundreds of rods or reels or getting lost in the lures, you are never far away from extremely knowledgeable staff who are also hunting and fishing enthusiasts. The sales associates at the reel display regaled us with tales of their own catch of an unusually "massive" perch in nearby Lake Simcoe just the day before.

And if the gear isn't enough to get you in the mood, there is a 12-ft.-high aquarium nestled in granite from the Canadian Shield and stocked with real muskie, salmon, pike and perch. It was the first time I had ever seen a live muskie in my life.

Over in the hunting section, there is a unique display of whatever you call those things that hunters sit on up in trees while they lie in wait for the likes of Bambi or Bullwinkle. But these elevated platforms are merely a prop in the ersatz forest of tree trunks that have been assembled to display them.

Nearby, we heard a bird caller teaching customers how to attract wild turkey. Talk about experiential branding.

And all of that is on a normal weekday. Weekends in this place can be overwhelming, with indoor flycasting contests, archery demonstrations and other seasonal events.

The only drawback of this brand experience is that it's almost as captivating as the real thing. It has become such a destination that some people even plan their honeymoons around it. For a would-be trout fisherman like me, the myth has been so effectively packaged that I was perfectly happy to return to the city and write about it without even getting my feet wet.



## To qualify as a quasi-amusement park, you need to be able to walk in and completely disconnect from the real world outside

status of a god, or it can refer to a model of excellence or perfection. In the case of Bass Pro, both meanings apply. Here, hunters and fishermen are gods. And this store is a lovingly crafted facsimile of the Elysian fields and streams in which they dream of casting, hooking, shooting, stalking, camping, birding, boating and, ultimately, trading fish stories.

The store lives up to its name as an "Outdoor World." First of all, it is enormous. The sheer scale of the place pushes it outside the envelope of most retail imaginations. But without such olympian ambitions, it could

of the great outdoors. And BTW, these are not the kitschy murals you see in some other stores. They are actually good.

Everywhere above merchandising level you will find 3D tableaus composed of very carefully recovered and arranged antiques taken from the attics and boathouses of cottage country, all configured to create the effect of a fisherman's or hunter's cabin. Their authenticity (all antiques are locally sourced) and arrangement trigger an unconscious, nostalgic connection to one of the mythic loci of our culture. So does the single engine seaplane hanging from the rafters.

*Will Novosedlik is partner at Toronto-based Chemistry, a brand collaborative which links strategy to communication, organizational performance and customer experience. He can be reached at will@chemistrycorp.com.*



# BRANDED CONTENT OPPORTUNITIES FOR NEW MEDIA

In efforts to ensure that upcoming TV skeds provide optimal brand integration opportunities, last July the Back Page was devoted to ad-friendly TV show concepts. Alas, none of the agency-developed network pitches were picked up. Likely too original for TV. Now that TV is migrating to all kinds of little screens, there are new mini-*Apprentice* opportunities to grab out there as well, in all the new mini-mass audiences. Since brands are always looking for situation-relevant ways to engage consumers, this time we called for ideas that could be brand supported and that connect with a niche audience via one of the new distribution platforms. Toronto's **JWT** and **Media Contacts** kindly responded with premises that tap the new delivery platforms – broadband, mobile, PSPs, and whatever pops up next.... Be inspired.

## Podcast Pickup

A trip to the nearest pickup bar can now include a step-by-step how-to guide that's as close as your cellphone. Early on, the Podcast gives advice on the potential candidates and indicates just how many branded beverages might make them attractive to you (or vice versa). Once you've locked onto your target, you'll need some pickup lines. Greeting cards are at your service! As last call approaches, it's time for "Close the Deal" with Donald Trump. Taxi for two? An ad for good old reliable Red and Yellow appears. Looking for a local no-tell motel? The Podcast is espousing the virtues of The Seahorse. And if you blow it, tonight's pay-per-view listings are available.



## Pimp My GPS

Why hasn't there been more mobile content on global positioning systems? Think of the opportunities for narrow targeting to niche audiences. Nail closet Weight Watcher cheaters with the locations of late-night burger joints. Ever seen *The Family Guy*? Know Quagmire? Custom GPS won't let those types go near a peeler joint without knowing who's featured. A certain "Green" organization could remind environmental masochists exactly how much of the Arctic ice cap they are melting, mile after mile, and encourage them to repent by stopping at the hybrid dealership ahead. New parents can be reminded whenever they are near a change-friendly, noise-friendly family restaurant, or a drugstore that specializes in headache remedies...or family planning.



## iPod iCheckup

Nothing is more uncomfortable than having to go to your doctor to find out what that nasty rash is. Enter the iPod iCheckup waterproof showtime self-diagnosis video. Watch a video on your iPod while showering and find out what that uncomfortable ick is and how to cure it. Will hemorrhoid cream take care of it? Here's the best one. More severe? Directions to your local STD clinic might be in order. Grab 'n' Run Divorce Lawyers might also be worth a call. If it's time to consider plastic surgery, here's the ad for Bigger Ta Ta's Plastic Surgery and Tattoo Removal.

## CrackBerry Junkie

Over the very device you are helplessly addicted to, we will send you self-help texts to rid you of your socially debilitating illness. "Learn to spell again with all the letters" will lead you back to Hooked on Phonics. Carpal tunnel issues? An ad for your local Dr. Nick will bring back the handy feeling. Adult Ritalin can sponsor the series on "Stop chasing shiny things." Dr. Phil can sell his new book as part of the "Shut that Damn Thing Off and Talk" segment. "Family Dinners should be Served without Electronics" can be brought to your mobile text device by a responsible, caring food company. We're serious about the last one.

by JWT

## MySerf: The show that works for the working mom

by Chris Williams, MD, Media Contacts

Every morning Aileen is woken up by her favourite show, "MySerf," on her handheld device. MySerf is a combination of morning show and butler. Russell, the host of the show, begins with his deep, authoritative voice welcoming her, telling her what day it is, what time it is and the day's upcoming events from her list, her husband's and the kids'. Interspersed throughout are newscasts about celebrities, the weather, music videos and movie trailers. While applying her makeup, a v-mail arrives; somebody's six-year-old is announcing a birthday party. With a brief "accept" the event is in her calendar. Russell reminds her it's 10 minutes before departure time and does a quick review of "don't forgets", especially to drop by Loblaws on her way home. Her husband takes the kids off to school and Russell signs off leaving Aileen with a 20-minute video segment about Majorca.

Aileen subscribes to MySerf, which screens marketers from reaching her unless they have met strict criteria. It's part of her \$9.95 per month package from Loblaws. Loblaws provides Aileen with MySerf in addition to managing a preferred brand list, grocery and consumer goods needs forecast and fulfilment and banking.

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